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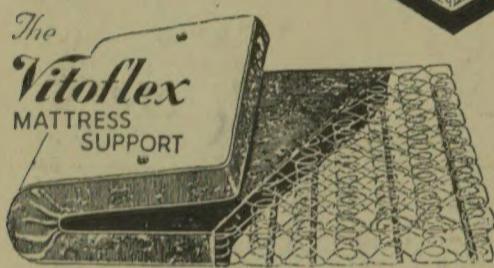
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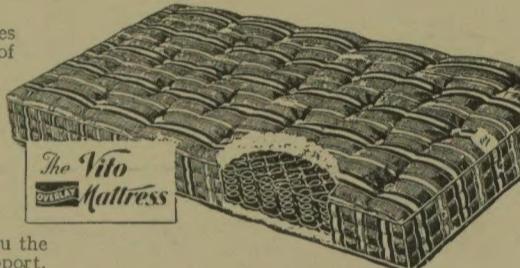


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SATURDAY, AUGUST 13, 1938.



BRITAIN'S GREATEST AIR MANOEUVRES: A "BLENHEIM" BOMBER, OF THE "EASTLAND" FORCE THAT RAIDED "WESTLAND," BEING LOADED WITH BOMBS BEFORE STARTING FOR AN ATTACK DURING THE MIMIC WAR.

The greatest British air manœuvres ever held, officially styled the 1938 Air Defence Exercises, began early on August 5, and ended prematurely, owing to bad weather, on the 7th. About 900 aeroplanes took part, with 15,000 airmen, including pilots, crews and ground staff, besides 17,000 anti-aircraft Territorials and 4000 Observer Corps volunteers. No fewer than 73 of the 81 regular bomber and fighter squadrons composing the Home Defence Air Force were

engaged, and the number of machines was nearly double the total strength three years ago. The biggest black-out ever tried in England took place over the Midlands and East Anglia. There was no assessment of casualties by umpires. The machine illustrated above carries bombs inside the fuselage, from which they are released through traps (here seen open). Further illustrations of the air manœuvres appear on page 267. (Photograph by Associated Press.)



By ARTHUR BRYANT.

THEY have gone away. Some of them are on grouse moors, and some are visiting the Continent, and some, I dare say, are attending their favourite species of political summer schools. The great thing is that they are gone! Not gone altogether, that is—for we should miss them—but gone for three months. Which is a very pleasant respite both for them and us. If anything very serious happens, we are told, they will be called together again. But as they are gone, nothing very serious is likely to happen, and we can settle down to our August business, whether it be earning our livelihood, watching county cricket, or digging sand-castles on the beach, with the comfortable knowledge that for the time being we shall have no new laws and no new political controversies to master. For politics, at least, it's an off-season.

Here, at least, is one of the minor advantages of living under a parliamentary form of government. When a Dictator goes away on his holiday he still remains a Dictator. He is just as likely to issue a new decree or make a revolutionary pronouncement from his summer retreat as from his official place of residence. The business of government may be in uneasy suspense: it is certainly not in abeyance. At any moment some great and disturbing benefit may be thrust upon the exhausted citizen. But in this happy country, from the beginning of August till the end of October, we can count on being left alone. It is not, of course, that our legislators go to sleep: most of them are men and women of more than ordinary energy and throw themselves with the same vigour that distinguishes them on the hustings or in the lobbies into those pursuits of private life for which the rising of the House releases them. But, so far as their capacity for being aggressively and radically useful to us is concerned, they have no real existence when once they are no longer sitting in assembly. At the end of the session they cease to be an all-powerful body, whose potential rights over our lives, persons and properties far exceed those of any Dictator, and become mere individuals. "I look upon your petition," said Charles II. to a deputation of self-appointed busy-bodies and reformers, "as the opinion of so many men." No one can look on the decisions of Parliament in that light when it is sitting. In its corporate capacity its power is literally unlimited: it can do anything, it has been said, save making a man a woman and a woman a man. It can even do this—in law; but in August, September and October it can do nothing at all. For the time being it has simply ceased to exist. And for all our gratitude to it for its care over us, how very well we contrive—for a month or two—to get along without it.

For it is important to remember that nobody really likes being governed. Government, of course, is very much for our good: nearly everybody would be infinitely worse off without it. Anyone who, like the present writer, has seen a country lapsing into the horrors of anarchy, knows how true that is. But

for the ordinary man government, as it appears to affect him personally, merely means refraining from things that he would otherwise do, doing those things which he would otherwise not do at all, and paying taxes. Government means such annoyances as stopping at traffic lights, driving one's car far from one's normal destination in search of a car park, or filling in forms under a £5 penalty. Legislation means having to do these things more often, and

kind of enjoyment as, shall we say, playing tennis, making love, or eating dinner. On the other hand, it often gives him a nasty jar. It is good to get a rest from such jars.

In one sense, the more active and conscientious a government is, the more immediate vexation does it occasion to the individual citizen. The benefits which government confers scarcely ever accrue at once:

the price in trouble which has to be paid for them almost inevitably so. This is particularly true of reforms and of almost every species of new legislation. Change is a necessity of nature. But it is difficult to apply without causing inconvenience and annoyance to the individual. We are creatures of habit, and even when it is good for us it troubles us to have our habits changed. And one of the reasons why life in an active, highly civilised community is apt to prove so tiring is that its members are constantly suffering benevolent interference with their former habits. However temporarily exhilarating, it is always more of an effort to do something to which one is unaccustomed. Grooves may be morally indefensible (at least, to a certain type of mind), but they help the course of life to run smoothly and without friction. The process of being jerked from one groove to another is trying to the nerves.

Therefore we have some cause to be thankful for the spasmodic inefficiency of democracy. Reform we have—plenty of it—but in the intervals of legislation there are merciful pauses. It is good both for us and for them that our elected dictators and benefactors sometimes go away and leave us alone. It is like the Jewish Sabbath. It gives our nerves a necessary rest. I do not pretend that legislation and the repercussions of parliamentary debate are the only—or even the chief—causes of disturbance to our mental equilibrium. But they are one of them. Not the least restful part of a holiday in foreign parts is that one is freed from the daily disturbance to one's system caused by reading the paper. For there is always a hint of some guillotine in store for us lurking in those innocent-looking pages. It may be some grandiose scheme for a new road or aerodrome that will reform away the peaceful isolation of our orchard, an impending increase of taxation, a new kind of means test. It is possible, of course, that the axe will never fall, but the fear of its doing so will have been aroused, and that is pain and fret enough. Once again we have to make the mental effort and rouse our tired nerves to encounter change.



LORD RUNCIMAN'S MOMENTOUS VISIT OF MEDIATION TO PRAGUE: A PHOTOGRAPH TAKEN
ON HIS ARRIVAL; WITH LADY RUNCIMAN.



MAKING PERSONAL CONTACT WITH CZECH STATESMEN: LORD RUNCIMAN IN CONVERSATION WITH DR. HODZA, THE PRIME MINISTER.

Lord Runciman arrived in Prague on August 3, to begin his mission as investigator, adviser, and mediator in the Czech-German dispute. With him, in Prague, were a group of English experts, including Mr. Geoffrey Peto, formerly his Parliamentary Private Secretary, Mr. Ashton-Gwatkin, head of the Economics Department at the Foreign Office, who is well versed in Danubian affairs, and Mr. R. Stopford, who also has much experience of this subject. On the day of his arrival, Lord Runciman received 200 Czechoslovak and foreign journalists at the Alcron' Hotel, where he stayed. He told them that he was "a friend of all and an enemy of none"; and that forty years of varied political experience had convinced him that "peace and security are possible through mutual understanding and goodwill." Lord Runciman started his work in Prague with a series of brief courtesy calls on August 4. He saw the Prime Minister, Dr. Hédza, the Foreign Minister, Dr. Krofta, and, later, the President, Dr. Benesh. In the afternoon, he

perhaps in a new way. It is an inconvenience and a disturbance of one's ordinary routine. It does good, in the long run, but for the moment it is nearly always unwelcome. It never gives the individual the same

at Letchworth, I rejoice as much as they do. Like our school-books in the old days, we have put politics to bed till next October. They will be all the fresher for the rest—and so shall we when we return to them.

ENGLAND "RAIDED" AND "BOMBED": DEFENCE TESTS IN MIMIC AIR WARFARE.



TAKING COVER ON RECEIPT OF AN AIR-RAID WARNING AT A ROYAL AIR FORCE AERODROME IN ENGLAND: MEMBERS OF THE STAFF, WEARING THEIR GAS-MASKS, HURRYING INTO AN UNDERGROUND SHELTER. (Sport and General.)



LOADING BOMBS INTO A BOMBER WHICH CARRIES THEM IN RACKS OUTSIDE THE WINGS (IN CONTRAST TO THAT SHOWN ON THE FRONT PAGE): ACTIVITIES AT AN R.A.F. AERODROME DURING THE AIR MANŒUVRES. (Keystone.)



PRACTISING THE USE OF A MACHINE-GUN FOR ANTI-AIRCRAFT PURPOSES: DEFENDERS WEARING GAS-PROTECTION CLOTHING ENTRENCHED BEHIND SANDBAGS. (Associated Press.)



WATCHED BY THE AIR MINISTER, SIR KINGSLEY WOOD (RIGHT), WHO WAS "BOMBED": AN ASBESTOS-CLOTHED DEMONSTRATOR OF FIRE-EXTINGUISHING FOAM. (A.P.)



WITH A CAMERA-GUN SHOWING, BY FILM RECORDS, RESULTS OF SHOTS IF A REAL MACHINE-GUN HAD BEEN USED: A GAS-MASKED OBSERVER. (A.P.)



FIXING MACHINE-GUNS (OPERATED BY THE PILOT) UNDER THE LOWER WING OF A SINGLE-SEATER FIGHTER CARRYING TWO SUCH GUNS, ONE EACH SIDE OF THE FUSELAGE: AN INCIDENT OF THE AIR MANŒUVRES. (Planet News.)



ON THE WAY TO THEIR RESPECTIVE AEROPLANES: THREE MACHINE-GUNNERS FULLY EQUIPPED WITH THEIR GUNS, PARACHUTES (SLUNG IN PACKS IN FRONT OF THEM), AND TELEPHONE MOUTH- AND EAR-PIECES. (Keystone.)

These photographs, like that on our front page, illustrate typical details of the recent Air Manœuvres, which, as there noted, were the greatest ever held in this country, though, unfortunately, fog and cloud hampered the operations and brought them to a premature close. Sir Kingsley Wood, the Air Minister, visited several R.A.F. stations during the exercises. An account by an R.A.F. officer given in the "Daily Telegraph and Morning Post" stated: "While at Hornchurch, he and his party were heavily

'bombed' by a formation of 22 Battles, presumably the same formation that had been intercepted over Enfield. . . . The Air Ministry announced that Sir Kingsley Wood narrowly escaped extinction for the second time when he was visiting the Fighter Command at Stanmore. . . . Despite the adverse weather conditions, the fighter squadrons, searchlights and Observer Corps of the Westland defences have been thoroughly tested, and many valuable lessons have been learnt."

STORM AND STRESS: DISASTERS OF NATURAL AND HUMAN ORIGIN.



STORM HAVOC AT A FAMOUS SEASIDE RESORT IN THE WEST OF ENGLAND: A SECTION OF THE PROMENADE AT TORQUAY WITH THE PATHWAY TORN UP AND CARS DEEP IN THE FLOODED ROAD. (Sport and General)



REMARKABLE EFFECTS OF A RAINSTORM IN THE WEST END OF LONDON SOME DAYS AGO: A CAR SPLASHING ITS WAY THROUGH A FLOODED ROAD AT THE BAYSWATER END OF HYDE PARK. (Fox Photos.)



AN ANCIENT BRIDGE COMPLETELY WASHED AWAY BY FLOODS ON THE RIVER DART: THE GAP WHERE IT STOOD IN THE BEAUTIFUL VILLAGE OF BUCKLAND-ON-THE-MOOR, NEAR ASHBURTON, IN DEVONSHIRE. (Keystone.)



HUMAN VIOLENCE IN PALESTINE THROUGH RACIAL AND POLITICAL STRESS: THE CRATER OF A BOMB EXPLOSION IN THE ARAB MARKET AT HAIFA, WHERE OVER FORTY PEOPLE WERE KILLED—IN THE BACKGROUND A DEAD DONKEY. (Associated Press.)



ONE OF THE FATALITIES DURING THE RECENT AIR MANEUVRES (ILLUSTRATED ON TWO PRECEDING PAGES IN THIS NUMBER): THE WRECKED R.A.F. BOMBER THAT CRASHED AT BLACKMORE, NEAR HIGH ONGAR, IN ESSEX, ONE MEMBER OF THE CREW OF THREE BEING KILLED. (Associated Press.)

Storm and stress have prevailed of late both in the elements and in the activities of mankind. As we write, the weather reports indicate that Britain is entering on its ninth successive day of thunderstorms in various parts of the country. The holiday resorts of the West, it will be remembered, have experienced storms of unusual intensity, with resultant floods, while other districts have not escaped. We illustrate here typical effects of these disturbances in Nature, together with violent occurrences either deliberately caused by human agency or incidental to military pursuits.—Regarding the bomb outrage at Haifa shown in one photograph, it may be recalled



A DISASTER THAT COST FIVE LIVES: THE BOMBER WRECKED AT GREAT BARTON, BURY ST. EDMUNDS, DURING THE AIR EXERCISES—SHOWING THE TWISTED PROPELLER. (A.P.)

that a message from that town, on August 8, recorded a similar explosion on that day, but with less serious results, in the Arab market at Tiberias. On the same date, following Mr. Malcolm MacDonald's flying visit to Palestine, the High Commissioner, Sir Harold MacMichael, made a broadcast appeal to the whole population to restore peace.—During the recent Air Exercises in England several fatalities occurred through bad weather, and six R.A.F. men lost their lives, while six others escaped by parachute. In the bomber that crashed at Great Barton, Suffolk, all five on board were killed. In the crash at Blackmore, Essex, one man was killed and two survived.

A NEW FAR EASTERN STORM-CENTRE: CHANGKUFENG; SCENE OF RUSSO-JAPANESE CLASHES.



WHERE A MENACING SITUATION DEVELOPED AS THE RESULT OF FIGHTING ON A DISPUTED BOUNDARY: A PICTORIAL MAP OF THE AREA ROUND THE HILLS OF CHANGKUFENG AND SATSAOPENG; SHOWING THE BOUNDARIES CLAIMED; AND (INSET) PART OF THE FRONTIER MAP ATTACHED TO THE HUNCHUN TREATY (1886)—FROM A RUSSIAN SOURCE.

The first news of trouble between the Soviet and Japan at Changkufeng was received at the beginning of this month. On August 1 the Korean Army headquarters at Seoul issued a communiqué alleging that Russian aircraft had attacked Japanese positions in the disputed frontier area. Apparently, the Russian troops had occupied Changkufeng (which they claim is in Soviet territory) some time previously, but were driven off by Japanese attacks at the beginning of August. Subsequent Japanese communiqués described the repulse of Russian efforts to regain possession of

Changkufeng and Satsaoping Hills. The Japanese Ambassador in Moscow, Mr. Shigemitsu, saw M. Litvinoff, the Soviet Foreign Commissar, on August 4. Although their conversation lasted two hours, it was stated that no agreement was reached and their standpoints remained utterly irreconcilable. The above pictorial map, by our special artist, Mr. G. H. Davis, is based on information supplied by the Japanese and Russian embassies. The inset map is a facsimile of the map of the state frontier attached to the Hunchun Treaty between Russia and China, which appeared in the Russian Press.

GAS FOR DEMONSTRATORS IN CHICAGO: POLICEMEN WITH A "TEAR-GAS MACHINE-GUN."



HOW INDUSTRIAL TROUBLES ARE DEALT WITH IN AMERICA: DEMONSTRATING PICKETS AT CHICAGO HURRYING FROM CLOUDS OF TEAR-GAS—IN THE FOREGROUND, A MASKED POLICEMAN WITH A TEAR-GAS GUN, FITTED WITH A DRUM-LIKE MAGAZINE OF CARTRIDGES; AND PHOTOGRAPHERS WELL TO THE FORE.

The curt description of this photograph reads: "Scene at North Chicago, U.S.A., when fifty policemen and deputies swung clubs and fired tear-gas to disperse approximately five hundred pickets staging a strike demonstration at the Chicago hardware foundry plant." In the distance, some of the crowd can plainly be seen holding handkerchiefs to their noses. (Associated Press.)

SACRIFICE TO THE GODS OF KANCHENJUNGA: CURIOUS RITES OF THE LEPCHAS, COMBINED WITH TIBETAN LAMAISM.



1. FOR THE ORIGINAL INHABITANTS OF SIKKIM THE UNSCALEABLE PEAKS OF KANCHENJUNGA, FILLING A QUARTER OF THE HORIZON, BECAME POWERFUL GODS. WHEN LAMAISM CAME TO SIKKIM, KONCHEN, THE GOD OF KANCHENJUNGA, WAS ADDED TO THE LAMAIST PANTHEON. THIS IS THE VIEW THE WORSHIPPERS HAD OF THEIR GOD.



3. THE SECOND SACRIFICE IS MADE BY A MUN PRIEST TO THE GOD, KONCHEN. THE MUN, AN OLD WOMAN, OFFERS MILLET BEER, WHILE THE OLD MAN, HER ASSISTANT, OFFERS GRAIN. LATER A GOAT WAS SACRIFICED. THIS OFFERING IS MADE TO KEEP THE GOD IN GOOD HUMOUR.

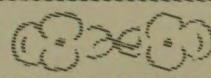


4. THE THIRD SACRIFICE IS MADE BY LAMAS. AN IMAGE OF THE FEMALE DEVIL OF SICKNESS, MAMOO, IS INVOKED AND THEN DESTROYED. ON A FOUNDATION OF SQUARE TURVES IT WAS MADE OF BUCKWHEAT POWDER AND BUTTER. THE FIRST PART MADE WAS THE TIGER, MAMOO'S STEED.



2. THE FIRST SACRIFICE WAS MADE TO DEVILS. IT CONSISTS OF BAMBOO SECTIONS CONTAINING DRINKS, FLOWER-DECORATED RODS CALLED "DEVIL'S WALKING-STICKS," AND EGGS. BY PRAYING, AND HOLDING EGGS TO HIS FOREHEAD, THE MUN PRIEST SEES IN TRANCE A MALADY MENACING HIS PEOPLE.

THE Lepchas, who are a Mongoloid people, were almost certainly the original inhabitants of those portions of the southern slopes of the Himalayas now called Sikkim and the Darjeeling district. Three centuries ago they were conquered by the Tibetans and Sikkimese, and later invaders and immigrants from Nepal drove them off most of the land they inhabited. They are a dying race, in most districts a small minority of the population. Only in Zongu, a mountainous piece of country west of Kanchenjunga beside the Talung river, is there still a homogeneous Lepcha community. This district the Maharaja of Sikkim has made a Lepcha reserve. Before they were conquered by the Tibetans, the Lepchas had a Shamanist religion called the Mun cult. The Mun, who might be men or women, were possessed by a supernatural spirit after a preliminary fit of madness, and, through possessing this spirit, could make sacrifices and exorcise devils. The conquering Sikkimese and Tibetans converted the Lepchas to Lamaism. The old religion, however, still survives, and on some occasions priests of both religions perform simultaneously, though the Mun are not allowed to sacrifice within monastery precincts. These photographs show Mun and Lamaist sacrifices at the Cherim ceremony, performed twice yearly at the equinoxes to avert illness from the community. It is a ceremony performed for the whole village; one member of each household must be present, and each household must contribute grain for the offerings. A full account of the Lepchas, in a book by Mr. Geoffrey Gorer, called "Himalayan Village," is appearing in the autumn.



5. THEN MAMOO HERSELF WAS MADE, A TERRIFYING FEMALE WITH HISSING SNAKES INSTEAD OF HAIR, AND HER RIGHT HAND RAISED IN A MENACING GESTURE. PEOPLE WATCHING WERE WARNED THAT IF THEY LAUGHED WHILE THE IMAGE WAS BEING MADE THUNDER AND HAIL WOULD RESULT.

EXORCISM OF A TIGER-RIDING FEMALE DEVIL;
AND A "PALACE" TO PROPITIATE A HOMELESS KING'S WANDERING SPIRIT.

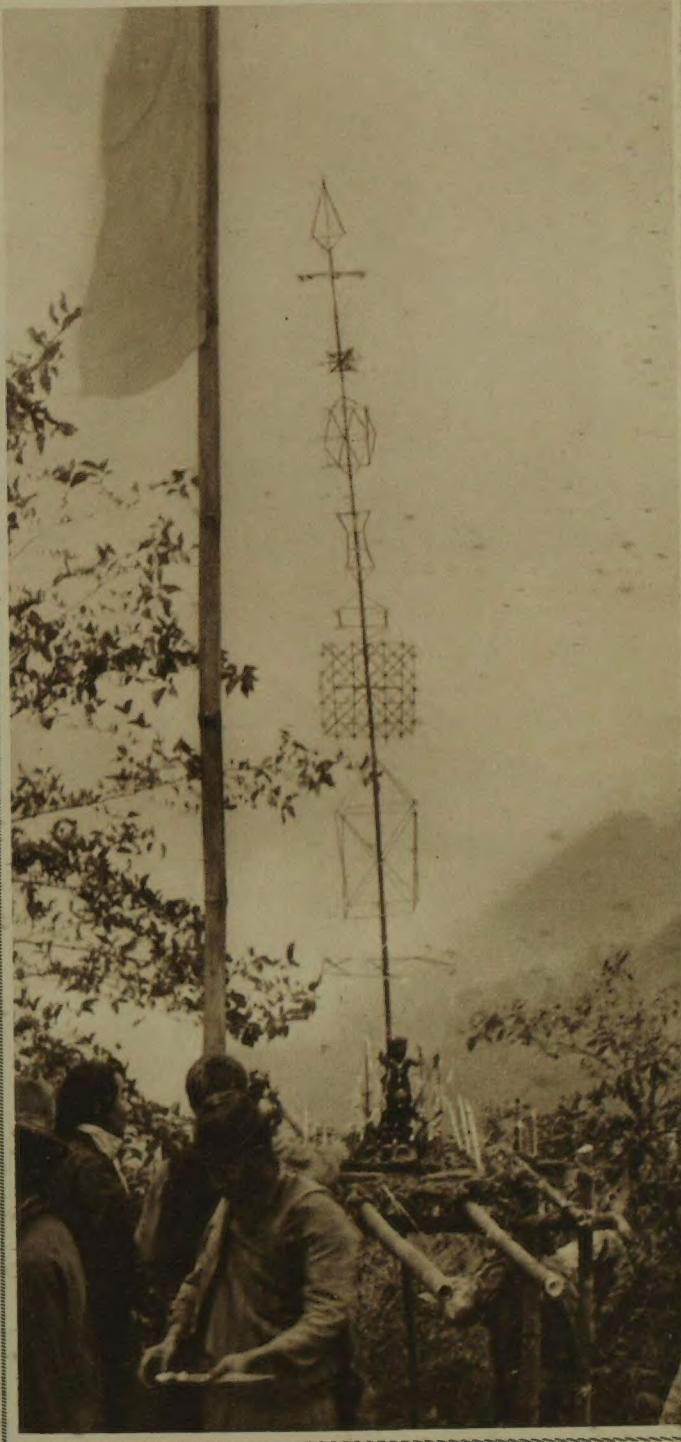
6. ON THE TURVES BELOW MAMOO SMALL IMAGES ARE MADE OF HER ASSISTANT DEVILS, VARIOUS MALADIES THAT SHE CONTROLS. HER "JEWELS" AND THEIR "CROWNS" ARE OF BUTTER. THE LAMA IS MAKING ANOTHER DEVIL FROM A LUMP OF DOUGH ON A PLATE.



7. TO PROPITIATE MAMOO, WOODEN LABELS INSCRIBED WITH MAGIC FORMULÆ ARE PLACED ROUND HER, KITE-SHAPED STRUCTURES OF THREAD AND SPLINTERS REPRESENT HER PALACE, AND TWIGS WITH TUFTS OF WOOL THE SURROUNDING CLOUDS. ALONG THE EDGE, SPINDLES, ON THE LEFT, REPRESENT WOMEN SERVANTS, AND ARROWS, ON THE RIGHT, MEN SERVANTS.



8. (LEFT) THE OFFERING IS LIFTED BODILY ON TO A TEMPORARY OUTDOOR ALTAR AND COVERED WITH FERNS AND FLOWERS. THE THREE CUPS IN FRONT ARE FILLED WITH BLOOD MIXED WITH ACONITE POISON, WITH WHICH LEPCHAS SMEAR THEIR ARROWS WHEN HUNTING IN THE FOREST.



10. THE OFFERING COMPLETED, LAMAS WITH MUSICAL AND MAGICAL INSTRUMENTS (NOTE BELL AND "THUNDERBOLT" BEFORE THE CHIEF LAMA, AND HIS SACRED ROSARY) AND WITH SCRIPTURAL READINGS INVOKE AND EXORCISE MAMOO. HER IMAGE IS THEN CARRIED ACROSS THREE STREAMS AND DESTROYED. THE CEREMONY ENDS WITH PRAYERS AND SONGS TO KONCHEN, GOD OF KANCHENJUNGA.

9. BEHIND THE OFFERING IS ERECTED A BAMBOO BEARING 9 STRUCTURES IN COLOURED THREAD. IT REPRESENTS THE PALACE OF A LEGENDARY TIBETAN KING. HIS PALACE WAS BURNED; SO, AFTER DEATH, HIS HOMELESS SPIRIT WANDERED ABOUT HARMING PEOPLE. THE "9-STORIED PALACE" IS THUS INTENDED TO INDUCE HIM TO SPARE THE VILLAGE.

PEOPLE AND EVENTS
IN THE PUBLIC EYE:

MR. DAVID GUEST.
Son of Dr. Leslie Haden Guest, M.P. (Lab.) for North Islington. Killed while fighting for the Government in Spain. Was twenty-seven. He left a teaching post at Southampton College six months ago. He took first-class honours in mathematics at Cambridge.



MR. LEWIS CLIVE.
An Oxford rowing Blue (rowing No. 6 in the Boat Race in 1930 and 1931). Killed while fighting for the Government forces in Spain. Won the double sculls in the Olympic Games, Los Angeles, 1932. He was at Eton and Christ Church, Oxford.



CAPT. F. S. BARNWELL.
A pioneer of flying in England, and chief adviser of the Bristol Aircraft Co. Killed August 2, while flying a machine designed and constructed by himself. He began his career in shipbuilding. Served with the R.F.C. during the war.



CAPT. R. C. BOURNE, M.P.
The famous rowing Blue, who stroked Oxford to victory in four races before the war. Was the only stroke to do this. Died August 8; aged fifty. He served in the Infantry during the war, and was seriously wounded at Suvla Bay.



MR. WARNER OLAND.
The film-actor famous for his playing of Chinese villains, and particularly for his rendering of Charlie Chan, the Chinese detective. Died August 6. Born in Sweden, 1880. Had had wide experience of the stage in the U.S. before going on the films in 1920.



COL. SIR M. MURRAY.
Comptroller of the Household to the Duke of Connaught since 1906. Drowned as the result of a yachting accident on Virginia Water, August 2. Served in the South African War. Later, A.D.C. to G.O.C. Forces, Malta; G.O.C. Forces, Ireland; and the Inspector General of the Forces.



MR. HENRY FORD (HERE SEEN WITH MRS. FORD) CELEBRATES HIS 75TH BIRTHDAY.

Mr. Henry Ford publicly celebrated his 75th birthday at Detroit on July 30. Among the honours he received was the Grand Cross of the German Eagle, a German decoration for foreigners. A birthday party was held at the State Fairgrounds and Mr. Ford arrived in a 1908 "T" model. Later, a dinner was held in the Masonic temple.



A MEMENTO OF QUEEN VICTORIA'S SCOTTISH VISITS FOR THEIR MAJESTIES: LORD ABERDEEN SHOWING THEM A PICTURE OF QUEEN VICTORIA AT ABERDEEN IN 1842; AT BALLATER.



M. STANISLAVSKY.
The famous Russian theatrical producer. Co-founder and director of the Moscow Art Theatre, in 1897. Died August 7; aged seventy-five. He was an exponent of "group" production, natural speech, and the subordination of individual actors to the whole.



MR. W. B. MAXWELL.
The well-known novelist. Died August 4. His mother was Miss Brandon, writer of "Lady Audley's Secret." His most widely-read books included "The Guarded Flame" (1906), "The Devil's Garden" (1913), "The Mirror and the Lamp," and "Men and Women."



WINNER OF THE BARDIC CHAIR AT CARDIFF NATIONAL EISTEDDFOD, CARDIFF: MR. G. R. JONES. Mr. Gwilym R. Jones, a Liverpool journalist, was the winner of the Bardic Chair at the National Eisteddfod, at Cardiff on August 4. He had previously won the crown at Caernarvon three years ago. Competitors were given the choice of either "Tristram and Iseult" or "I Look Across the Distant Hills" as the subject of an ode.



EIRE WINS THE INTERNATIONAL MILITARY JUMPING COMPETITION AT THE DUBLIN HORSE SHOW: PRESIDENT HYDE PRESENTING THE CUP TO COMMANDANT O'DWYER.

The President of Eire, Dr. Douglas Hyde, and Mr. de Valera were among the huge crowd which saw the Eire team win the international jumping competition for the Aga Khan Cup at Dublin Horse Show on August 5. Germany was second; France, third; and England, fourth. The Eire representatives were Captain Aherne, on Blarney Castle; Captain Corry, on Duhallo; and Commandant O'Dwyer, on Limerick Lace. In the first round Germany and Eire were level.



DURING THE VISIT WHICH CONVINCED HIM THAT NOTHING WARLIKE COULD BE PLANNED AT BERCHTESGADEN: SIR IAN HAMILTON WITH HERR HITLER.

General Sir Ian Hamilton, who recently led a British Legion party on a visit to Germany, had an interview with Herr Hitler, whom he visited at his home at Berchtesgaden, in the Alps. Sir Ian said: "I am sure that Herr Hitler's attitude is strongly for peace. That also is the outlook of the ex-Service men and others in Germany with whom I have been in contact. You cannot imagine anything warlike being planned there" (i.e., Berchtesgaden).

THE WORLD OF SCIENCE.

PYGMIES AND GIANTS: TWO SPECIES OF HIPPOPOTAMUS.

By W. P. PYCRAFT, F.Z.S., Author of "Camouflage in Nature," "The Courtship of Animals," "Random Gleanings from Nature's Fields," etc.

GENERALISATIONS about living bodies are always dangerous. Sometimes, indeed, they prove to be well founded, but in many cases they need revision. Pygmy animals well illustrate this. It is generally held that a very strong predisposing factor of this stunted growth has been the cramped areas in which the inhabitants of such areas live; such, for example, as sea-girt islands. But the cogency of this argument is weakened when we reflect that New Zealand produced the giant moa, standing nearly nine feet high, as well as the tiny aptynx, while in Madagascar there lived another giant, ostrich-like bird, aepyornis, larger even than the giant moa. Then we have the giant tortoises of the Galapagos and the Mascarene Islands, thousands of miles away. Furthermore, we have to take into account those pygmies of the great wide sea—the pygmy right-whale (*Neobalaena*) and the pygmy sperm-whale (*Cogia*).

But when, bearing these in mind, we turn to the pygmy elephants and hippos of Malta and the pygmy negroes and hippopotamus of Africa, we seem to find at least a suggestion as to what has governed this matter of size in all these; and that is adjustment to the food-conditions imposed by the haunts into which they gradually penetrated, further and further, for the meats they craved for. This could not have been, and cannot be now, lacking

startling surprise. Until recently it was supposed to be confined to the dense forests of a relatively small corner of the West African coast—Sierra Leone, Liberia, and the French Ivory coast. But Captain Guy Dollman, of the

further eastwards into the Cameroons. But the interest of this discovery is something which does not begin and end with the announcement of this wider geographical range. For the pygmy hippo, from the evolutionists' point of view, is profoundly great. A glance at the accompanying photographs will show that the two animals, quite apart from their great disparity in size, by no means closely resemble one another, and the points wherein they differ are, in fact, due in part to differences in descent and in part to adjustments due to their several and special activities in the pursuit of food.

In the head of the common hippopotamus the part played by these special activities leaps to the eyes. Note, in the first place, the enormous head and the ears, eyes, and nostrils all on the same plane. The position of these has come about as an adjustment to its intensely aquatic habits, enabling it to keep these three vitally important organs just above the surface of the water while the rest of the body is submerged. The enormous muzzle, exaggerated by the great, thickened upper-lip, is an adjustment to its mode of feeding, and intimately linked with this is the singular form of the incisor teeth, represented by two enormous rod-shaped "tusks" with chisel-shaped ends, and a vestigial pair, one on the outer side of each. These are all that are left of six pairs found in the extinct species *Hexaprotodon*.

The lower canines are of enormous size and terminate in a sharp-edged, vertical face, worn by the opposing upper tooth, which is much smaller. Moreover, these lower canines are set in sockets carried forward like great beams to the extreme front of the jaw, and unlike that of any other living mammal. The huge body is supported on short, pillar-like legs which, though the animal swims well, and passes a very large part of its life in the water, show no signs of adjustment for swimming, such as we find in the sea-lion or the cetacea, for example. This is explained by the fact that the animal is obliged to take long journeys at night to find fresh feeding-places; and so long as the legs are intensively used for this purpose—for they have an enormous weight to carry—so long will adjustment as swimming organs be inhibited.

And now let us turn to its pygmy relative (Fig. 2). Here, it will be noticed, the head is much less profoundly modified. The ear, eye, and nostril are, indeed, all on the same plane, but they are not raised above the level of the surface of the head. In the skull (Fig. 3), the eye-socket is placed on each side of the skull. Further, the muzzle is less enlarged. It closely resembles, indeed, the head of the hippo-calf seen in Fig. 1, which as yet retains an earlier, ancestral stage of development. The legs are relatively much longer and more slender, and the toes are longer; while the short body and arched back form a conspicuous contrast with its bulky relative. The skin, in both types, is naked. In regard to this it is to be hoped that captive specimens will be watched to see if it ever "sweats blood," as that of the common hippo is said at times to do. Of course, the exudation is not blood, but some secretion which presently crystallises.

Finally, we are to remember that the haunts of the pygmy hippo are, as I have said, dark, steamy forests and swamps, traversed by streams in which the animal probably spends only a relatively small part of its life. We must regard both as descendants of a common ancestor closely resembling the pygmy species as we see it to-day. But mark the differences in size, form, and structure which the pursuit of haunts at the behest of the belly brought about.

Great herds of the common hippopotamus, within historic times, ranged all over Africa; and in the days of prehistory even into what is now the British Islands. For in 1884, Sir Arthur Smith Woodward tells us, the remains of a particularly large herd, of all ages, from the youngest calf to fully mature animals, were found crowded together in the Pleistocene gravels of Barrington, near Cambridge, evidently overcome by some disaster; while the pygmy species seems always to have been confined to the area where they are now found!



I. THE COMMON HIPPOPOTAMUS: AN ANIMAL WHICH EXHIBITS ADJUSTMENT TO AN INTENSELY AQUATIC MODE OF LIFE; THOUGH THE CALF (ON THE LEFT) SHOWS A MORE PRIMITIVE STAGE AS REGARDS ITS MUZZLE, WHICH RESEMBLES THAT OF THE PYGMY SPECIES.

In this case, both cow and calf show a tendency to Albinism; exhibited in the white markings on the feet.

Photograph by D. Seth-Smith.



2. THE LIBERIAN OR PYGMY HIPPOPOTAMUS, WHICH IT IS NOW KNOWN RANGES EAST INTO SOUTHERN NIGERIA: A SMALL "RELATIVE" OF THE COMMON HIPPOPOTAMUS, ABOUT THE SIZE OF LARGE PIG, WITH A LESS EXAGGERATED MUZZLE AND AN ARCHED BACK.

Photograph by D. Seth-Smith.

in "body-building" qualities, or degeneration and extinction would inevitably result. But the conditions of life—dark, hot, steamy forests—in so far as the pygmy hippo and pygmy negroes are concerned, are certainly not such as are conducive to building up big bodies; and it is to be noticed these two types never attain to large communities. They are, relatively, solitary, and probably with a high infant mortality.

But there is another aspect of this matter of size to be borne in mind. For there seems no escape from the conclusion that "size" is as much a "specific" character as, say, coloration, and runs, so to speak, in families. As examples of this we may cite the great blue-whale (*Balaenoptera musculus*) in comparison with the pike-whale (*Balaenoptera acuto-rostrata*). The first-named may exceed a length of over 100 ft., while the last rarely exceeds 30 ft. Yet they both live in the great wide sea, and feed on the same kind of food. Or compare again the gigantic Greenland whale with the small pygmy right-whale, both feeding after the same fashion.

This puzzling aspect presented by the sizes of animals occurred to me in turning over the problem presented by the pygmy hippopotamus (*Charopis liberiensis*), the discovery of which in the Congo some years ago came as a



3. THE SKULL OF THE PYGMY HIPPOPOTAMUS: A RELATIVELY PRIMITIVE STAGE OF HIPPOPOTAMUS EVOLUTION, IN WHICH THE EYE-SOCKET LIES ON THE SIDE OF THE HEAD AND IS NOT RAISED ABOVE THE LEVEL OF THE SKULL-ROOF, AS IN THE INTENSELY AQUATIC COMMON HIPPOPOTAMUS.

having regard to the almost impenetrable nature of these great forests. But it now affords reason to believe that its range, as Captain Dollman suggests, may extend yet

Cambridge, evidently overcome by some disaster; while the pygmy species seems always to have been confined to the area where they are now found!

The World of the Theatre.

By IVOR BROWN.

THE DRAMA IN A CHANGING WORLD.

MR. HENRY AINLEY once said to me: "The Theatre changes every five years." By that he did not mean that dramatic themes alter. Stories about lonely girls, rescued by Prince Charming, will continue for ever, even though the name of Cinderella fade utterly away. The alterations in the theatre are not those of essential entertainment, which will always seek to provide means of escape from actuality by romantic fables, pretty spectacles, and droll events; change occurs in the means by which the serious dramatist and his actors seek to get their effects. By the serious dramatist I mean the man who has something to say and uses the actor as his medium for saying it. The other kind of dramatist has nothing to say, and looks to his actors and actresses to obscure the fact with their drollery, their charm, and their physical ability to persuade us that listening to nothing very much can be positively something very pleasant.

One of the great changes of our time has been the realisation by the serious dramatist that the theatre is a house of entertainment, and that it is part of his duty to keep people laughing while they are listening, or excited while undergoing their course of instruction. Serious dramatists in the past have, of course, been partially aware of this (to them) rather painful necessity. It is hard to believe that Shakespeare saw much real fun in the puns and quibbles which he allotted to his clowns. But that kind of thing made his audience, or part of it, happy; so in went the often laboured and tiresome quips. If the public would only tolerate his poetry as an interlude between puns, then he would supply the twelve-a-penny puns as interludes

Festival, is of this discursive kind. No particular conclusion is reached, except the sad one that man is a failure as a political animal. This judgment is reached after hours of talk which is intermittently amusing.

While Mr. Shaw seeks more and more to make the drama frankly didactic, younger men, in essence no less serious, are much more careful to remember that the theatre is a place where entertainment tax is enforced, and that in most cases the people

present is the perception by serious dramatists, especially in America, notably by Mr. Robert Sherwood and Mr. Clifford Odets, that it is possible to combine austere opinion with a rattling story. As a tract for the times, "Idiot's Delight" is salutary and frightening. But it employs conventional entertainment value. It mingles the tragic hero with the revue chorus, the Last Trump with the scream of the saxophone.

In the same way, another success of this year, "Golden Boy," is a warning to the proletarian young

that they should watch their step before they proceed to leave their class and their environment. It is also a slap-bang, hard-hitting story of the world where finance and fisticuffs, boxing and glory, meet; that is, in and around the offices of not very satisfactory "promoters." Mr. Clifford Odets has been called a propagandist, and he need not worry about that. Everybody who holds strong opinions ought to be a propagandist: otherwise he is false to his faith. What matters in art is the way the job is done. Mr. Shaw has conveyed his propaganda by breaking all the rules of drama and substituting his own dynamic force of mind and fertility of ideas. Other people cannot do that. They lack the mental equipment. What they can do is to insinuate their ideas into entertainments which please the public by their ability to excite or amuse.

So the younger school of playwrights are not the less propagandist or instructional because they know how to sink their own personalities in good stories and lively characters. The case of Dr. Mavor (*alias* Mr. James Bridie) is perhaps rather different. His play of mind is so highly individual that he cannot sink himself so completely: the medical experience of Dr. Mavor and the nicely ironic wit of Mr. Bridie are not easily reducible to good stories in terms of three acts. "The Last Trump," his new piece at Malvern, offered medical and sociological counsel of all kinds. But Mr. Bridie's dramatic method, while it is richly personal, is not that of the lecturer. He has always, what Mr. Shaw has only revealed intermittently, a genuine

zest for the comedy of ordinary life. He likes fantastic invention, but he is also much more a human being, and can sympathetically enjoy the contortions of the animate clay which is man. In his plays, ideas are slipped in everywhere. He has so many ideas that he can be spendthrift, and may not make the most of them. Mr. Shaw is more careful, and the better intellectual showman.

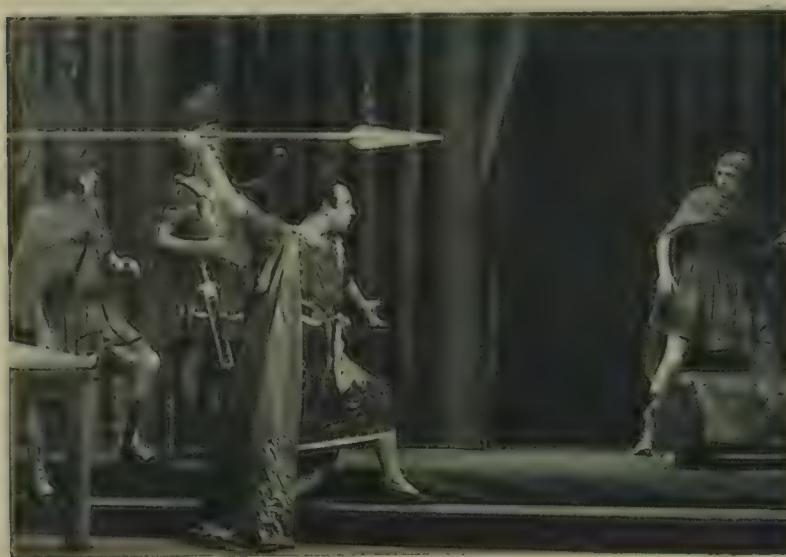


"GENEVA," BERNARD SHAW'S NEW PLAY, PRODUCED AT THE MALVERN FESTIVAL: AN INTERNATIONAL OCCASION; WITH SIR ORPHEUS MIDLANDER (LEFT), THE BRITISH FOREIGN SECRETARY, FACED BY DICTATORS, HERR BATTLER (ROBED AS LOHENGRIN) AND SIGNOR BOMBARDONE (IN NERONIC GARB), BEFORE THE JUDGE OF THE HAGUE COURT (SEATED).

The actors seen here are (l. to r.) Ernest Thesiger, Norman Wooland, Donald Wolfit, and Cecil Trouener. The introduction of feminine influence into the International Institute for Intellectual Co-operation, in the person of one Begonia Brown, a Cockney typist, has precipitated an international crisis and a number of political figures have been summoned to the bar of The Hague.

who pay it will want to be entertained. Mr. Priestley, for example, can be quite as didactic a dramatist as Mr. Shaw: he has given us several lessons in metaphysics. But he disdains to "put his stuff across," as they say nowadays, by peppering a discourse with a few trite drolleries. He is not like the lecturer who peppers his address with quips and anecdotes in order to keep his audience awake. He really does mix his metaphysics with a social picture, as in "Time and the Conqueror," or with a strong piece of narrative, "Here Before." He puts his players on the stage to be people in their own right, not just the vehicles of his doctrine. They are also that. But they live independently.

That really is the prevailing feature of the most vigorous drama of our time. The serious dramatist has laid aside intellectual pride. He is happy to entertain, if he can. He is not above careful application to the arts and crafts of theatrical technique. This does not mean that he writes what used to be called "the well-made play." I sometimes wish that he did. There is much to be said for a return to the scrupulous constructional methods of an Ibsen or Pinero. I fancy that these models will be in fashion again before long. What is happening at



"ALEXANDER," LORD DUNSMY'S PLAY, GIVEN AT THE MALVERN FESTIVAL: ALEXANDER ATTACKS HIS FRIEND CLITUS, WHO HAS BEEN BOLD ENOUGH TO DOUBT THE CONQUEROR'S IMMORTALITY.

Lord Dunsany's play, which was written some years ago, is a spectacular chronicle of the career of the great conqueror, who grows to think he is immortal; the working of the Fates; and his meeting with the Queen of the Amazons (Daphne Heard). The actors seen here are (l. to r.) R. Stuart Lindsell as Perdiccas, Wilson Barrett as Ptolemy, Donald Wolfit and Donald Eccles.

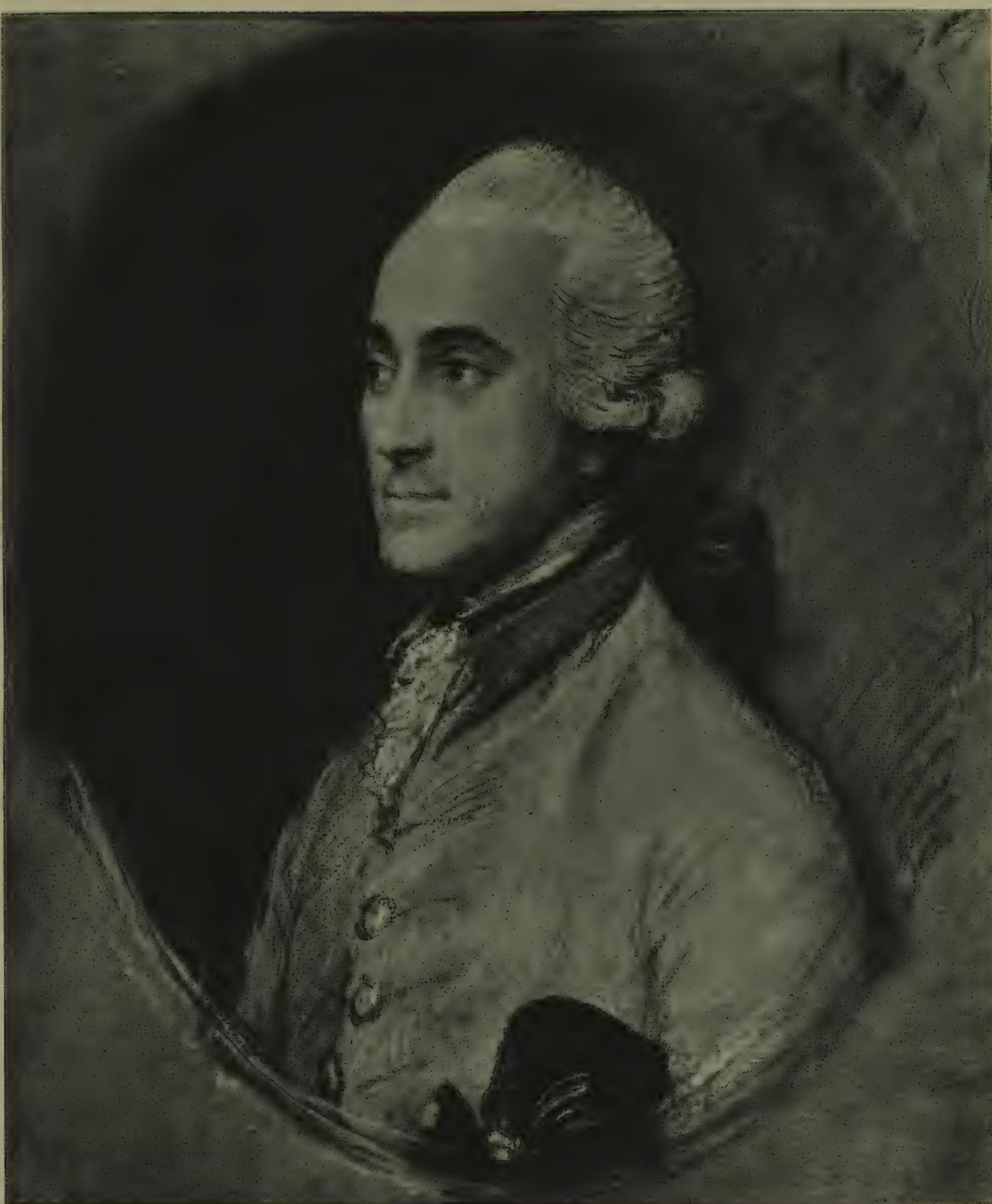
between the lovely passages which he really enjoyed writing.

In our own time, Mr. Shaw has admitted that he puts in bad jokes in order to make his sermons endurable by less than serious people. But, on the whole, he has become more and more contemptuous of those whom he deems to be shallow-minded, and more and more ready to treat the stage as a dais or a pulpit from which to approach the earnest mind: the actor is his mouthpiece rather than his interpreter. His later plays have less entertainment value than his earlier ones: there is plenty of doctrine in all of them. But, whereas once he gave some picture of life in terms of domestic stage-realism, he now simply plumps rulers and ruled on the stage and leaves them to hammer out their problems of government in a public debate which might as well be read as listened to. His new piece, "Geneva," to which I have just been listening at the Malvern



"MUSIC AT NIGHT," MR. PRIESTLEY'S NEW PLAY, FIRST GIVEN AT THE MALVERN FESTIVAL: LADY SYBIL LINCHESTER, AN IMMORAL BEAUTY (FOREGROUND); PHILIP CHILHAM, THE SUCCESSFUL COLUMNIST, AND KATHARINE SHIEL, INVOLVED IN A DRAMA CONJURED UP BY THE CONCERTO TO WHICH THEY ARE LISTENING.

In his highly imaginative new play, "Music at Night," Mr. Priestley is again concerned with the problem of time. The listeners to a concerto visit their pasts, and their innermost desires and sorrows are conjured up and bodied forth. The players seen here are Lydia Sherwood (as Lady Linchester), Cyril Gardiner, and Helena Pickard.



ALMOST CERTAINLY UNIQUE: A GAINSBOROUGH PORTRAIT IN COLOURED CHALK OF GEORGE Pitt, FIRST LORD RIVERS; ACQUIRED BY THE VICTORIA AND ALBERT MUSEUM.—HERE REPRODUCED RATHER UNDER ITS ACTUAL SIZE (9½ by 11½ inches).

The Victoria and Albert Museum has acquired this remarkable coloured chalk portrait of George Pitt, first Baron Rivers of Strathfield-Saye (1721-1803), by Gainsborough. Small portraits of this kind were popular in the eighteenth century, but such a work by Gainsborough is rare, if not unique. An old inscription on the back of the drawing reads: "Bridget Bowaters Picture. The Right Honble. Lord Rivers one of his Majesty's Lords of the Bed Chamber." It is quite possible that it may have been given to Miss Bowater (who died in 1812) by Rivers. She was the daughter of Admiral Edward Bowater, who, it seems, was well known at St. James's while

Rivers was a Lord of the Bedchamber. Rivers was a very handsome man, as the portrait shows, and, when young, a great favourite with Lady Mary Wortley Montagu. Walpole, however, took up a different attitude towards him. He gladly celebrated the charms of Lady Rivers in "The Beauties, an epistle to Mr. Eckhardt the painter," and was never tired of praising her—"all loveliness within and without"; but he described Rivers as "her brutal half-mad husband." No one's character, however, could fairly be considered to be prejudiced by Walpole's spitefulness. It is of some interest to note that Gainsborough painted a portrait of Lord Rivers in 1769.



WATER SKI-ING: ADJUSTING THE SKIS, WHICH ARE ATTACHED BY MEANS OF HORSESHOE-SHAPED PLATES AND LEATHER FOOT-COVERINGS.

SUMMER SPORT: THE WATER SKI-ER PUTS ON THE SKIS AND STARTS TO "RUN."

PHOTOGRAPHS, SCHALL.



A METHOD OF STARTING: THE SKI-ER, SEATED ON A JETTY, WITH HER SKIS AT WATER-LEVEL, PAYS OUT THE TOW-ROPE.



TAKING THE WATER: THE TOW-ROPE TAUTENS AND THE SKI-ER RISES, THE SKIS REMAINING SUBMERGED UNTIL SPEED IS ATTAINED.

WATER SKI-ING is a comparatively new sport: it originated as recently as 1932, when a Norwegian skiing champion first conceived the idea and tried it out on the French Riviera. The reasons for its popularity are not far to seek: it is a magnificent and spectacular distraction which anyone can enjoy without a long period of training, since it requires nothing more than quick reactions, a good sense of balance, and the ability to swim a few yards, in case of a spill. Water-skis cost no more than snow-skis, having none of the metal fittings essential to the latter. In size they are rather longer and considerably broader than snow-skis—about 8 ft. in length and some 8 in. wide. Not long ago a type of water-ski with a keel was introduced; and this gives the ski-er more stability. The attachment of water-skis is a very simple matter, there being a fitting enclosing the front and back



AT FULL SPEED: THE SKI-ER PLANING ON THE SURFACE INDULGES IN A "FIGURE"—KEEPING CLEAR OF THE MOTOR-BOAT'S WAKE.

of the foot with two horseshoe-shaped pieces, with a leather band covering the instep. The simplicity of these attachments explains the freedom of the sport from accidents, since the whole equipment comes off the ski-er's feet the moment he begins to lose his balance. Of all the actions of water skiing, the start is probably the most difficult.

[Continued opposite.]

SUMMER SPORT: THE EXHILARATION OF WATER SKI-ING UNDER A HOT SUN.



THE FULL THRILL OF WATER SKI-ING: THE SKI-ER PURSUING HIS GIDDY COURSE THROUGH SHOWERS OF SPRAY—

THE SETTING A FRENCH WATERWAY. (Photograph, Schall.)

Continued.

The skis alone will not support the ski-er on the water; only the speed at which he travels causes him to plane along the surface. On a sandy beach sloping gently, the ski-er can walk into the water and put his skis on without difficulty. If, on the other hand, the shore is a rocky one, the ski-er has to swim, keeping a hold on his skis, and then put them on without "capsizing." In both cases, when the ski-er gets hold of the tow-rope, he begins to move while the skis are still submerged, or partly so, and he only rises from the water little by little as the towing motor-boat increases speed. Finally, when a speed of about 37 m.p.h. is reached, his

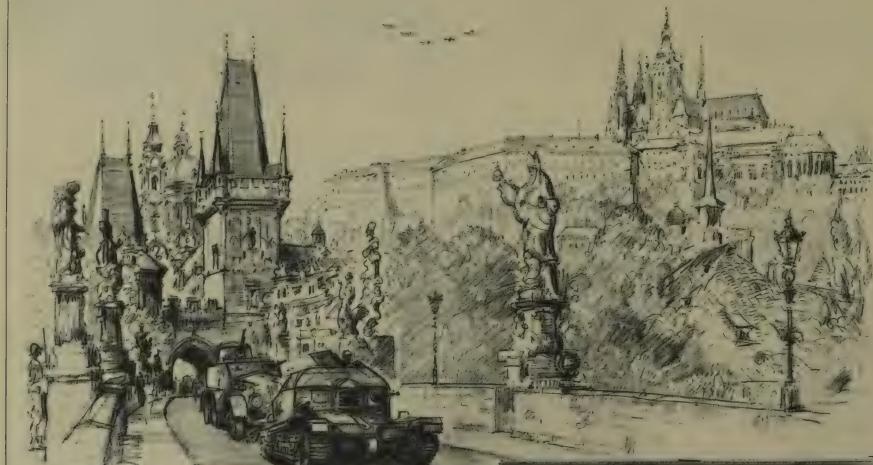
weight is fully counteracted and he finds himself beginning to glide along the surface in the way once deemed possible only for marine deities! But the quickest manner of starting is unquestionably the method illustrated here. In this the ski-er is seated on a jetty, or, better still, a raft, with skis attached and held ready at water-level. Upon an agreed signal, the towing vessel starts and the ski-er raises himself slightly and begins to glide in a crouching position, while the motor-boat accelerates. This manœuvre, however, is quite a tricky one and implies perfect synchronisation between the movements of the motor-boat and the ski-er.

PRAGUE—SCENE OF LORD RUNCIMAN'S MOMENTOUS MISSION

SKETCHES BY BRYAN DE GRINEAU, OUR

OF MEDIATION: SKETCHES MADE BY OUR SPECIAL ARTIST.

SPECIAL ARTIST, RECENTLY IN CZECHOSLOVAKIA.



MODERN WAR MACHINES IN MEDIEVAL PRAGUE.
CZECHOSLOVAKIAN ARMY TANKS PASSING OVER THE LEGENDARY SPOT
ON THE CHARLES IVTH BRIDGE WHERE THE SWORD OF WENCESLAUS IS REPUTED TO BE BURIED
AND WHERE AT THE HOUR OF GREATEST NEED HE WILL APPEAR TO REDEEM
HIS WEAPON AND LEAD THE CZECHS TO VICTORY.



THE HISTORICAL DEFENCE TOWER
OUT OF WHICH WERE THROWN UNLUCKY CANNON BOLTS
OF EARLIER DAYS. IT IS A GREAT ATTRACTION FOR VISITORS TO THE
HRADCANY CASTLE.



BELOW THE HRADCANY AND THE STREET LEADING UP
TO THE PRESIDENT'S PLACE, THE CZECHOSLOVAK
DIPLOMATIC CORPS ARE OFTEN SEEN DILACERATED
DAILY WITH EMBASSY CARDS DURING THESE TROUBLOUS TIMES.

A POLITICAL CLUB,
LANGUAGES OF ALL
NATIONALITIES CAN BE
HEARD AT THE LOUNGE OF THE HOTEL ALCORN WHICH
LORD RUNCIMAN HAS MADE HIS PRAGUE HEADQUARTERS.

WHERE "EVER STONE SPEAKS OF HEROIC DRAMA": THE OLD AND THE NEW IN PRAGUE, CAPITAL OF CZECHOSLOVAKIA.

The mediatory mission of Lord Runciman and his experts has focussed the eyes of people in this country, and of other countries, upon Prague, where work was begun last week in the endeavour to settle the differences between Czechoslovakia and the Sudeten Germans. Lord Runciman arrived at the Swiss station, Prague, on Lady Runciman, on August 3. The offices of the mission are established at the famous Alcorn hotel. Here, on his arrival, Lord Runciman received some 200 journalists. In disturbed times such as these, one may recall the dictum of Ernest Denis, French historian

of the Czech race: "Prague is tragic and her every stone speaks of heroic drama." In the Middle Ages Prague was the centre of a powerful and prosperous kingdom; but the fearless search for truth by John Huss ended in the unhappy period of the religious wars. For fourteen years Bohemia was ravaged by them, and whole streets of Prague were destroyed by fire. The citizens of the new town fought the citizens of the old. In 1433 peace was made. In 1618, seeing the religious toleration which had been accorded them threatened, the people of Prague threw the Emperor's Councilors out



THE GOLDEN ASTRONOMICAL
CLOCK IN THE OLD TOWN
HALL IS THE PRIDE OF
PRAGUE. CZECH BUSINESS
HOURS START VERY EARLY,
EVEN THE LORD MAYOR IS
IN HIS OFFICE BEHIND THE
CLOCK WHEN IT STRIKES
EIGHT A.M.

LEGIONARIES OF THE PRESIDENT'S
GUARD. THIS CRACK REGIMENT
WEAR THE UNIFORM OF FIGHTING
FRANCE AND RUSSIA IN MEMORY
OF THE CZECH LEGIONS SERVING
WITH THOSE ARMIES
IN THE GREAT
WAR.

AFTERNOON TEA,
AT THE GREAT CAFES
ON THE BANKS OF THE
VLTAVA. THIS IS
A GREAT EXTRAVAGANCE
IN THE SOCIAL LIFE
OF PRAGUE.



A DRAMATIC CEREMONY AT THE HUSS MEMORIAL IN THE OLD-TOWN SQUARE,
PROTESTANTS AND CATHOLICS ALIKE, ALL OVER CZECHOSLOVAKIA, COMMEMORATE
THE MARTYRDOM AT THE STAKE OF JOHN HUSS BY THE SOLEMN BURNING
OF GREAT PYRES OF FAGGOTS OR FLAMMABLE BRANCHES OF OIL.



THE MOST ANIMATED CENTRE OF THE
CITY IS THE VÁCLAVSKÉ NÁMĚSTÍ,
(WENCESLAS SQUARE). THE NAME
IS A LITTLE MISLEADING, THE PLACE
IS STRANGER AS IT IS A GREAT BROAD
STREET AND NOT A
SQUARE AT ALL.

BRYAN DE GRINEAU
PRAGUE 938

A CITY WHOSE SINGULAR BEAUTY AND CHARM HAVE SURVIVED THROUGH CENTURIES OF TROUBLous HISTORY.

of a window of the Hradcany, this being the famous Defenestration of Prague which started the Thirty Years' War. In 1648 the Swedish commander, Königsmarck, gained possession of a portion of the city by the treachery of an Austrian officer, but the tower of the Charles Bridge, on the right bank of the river, kept the Swedes from crossing. In 1744, when Frederic the Great's Prussians were driven out of the city, this bridge was the scene of bitter fighting. More recent struggles are commemorated by the three types of uniforms worn by the Czechoslovak Presidential guard, which our artist

has depicted in the centre of the right-hand page. The man on sentry-go in the foreground is wearing a uniform based on that of the famous Czech legionaries, formed in Russia during the war, largely from men who had abandoned the Austro-Hungarian cause. In 1917 President Poincaré signed a decree which created a Czechoslovak army in France. In February 1918 the Czech National Council organised a system of general conscription for their National Legions among the Czech residents in France, and a month or two later the same kind of organisation was set up in Italy.

THE FIRST ROYAL LANDING AT ABERDEEN FOR NEARLY A CENTURY.

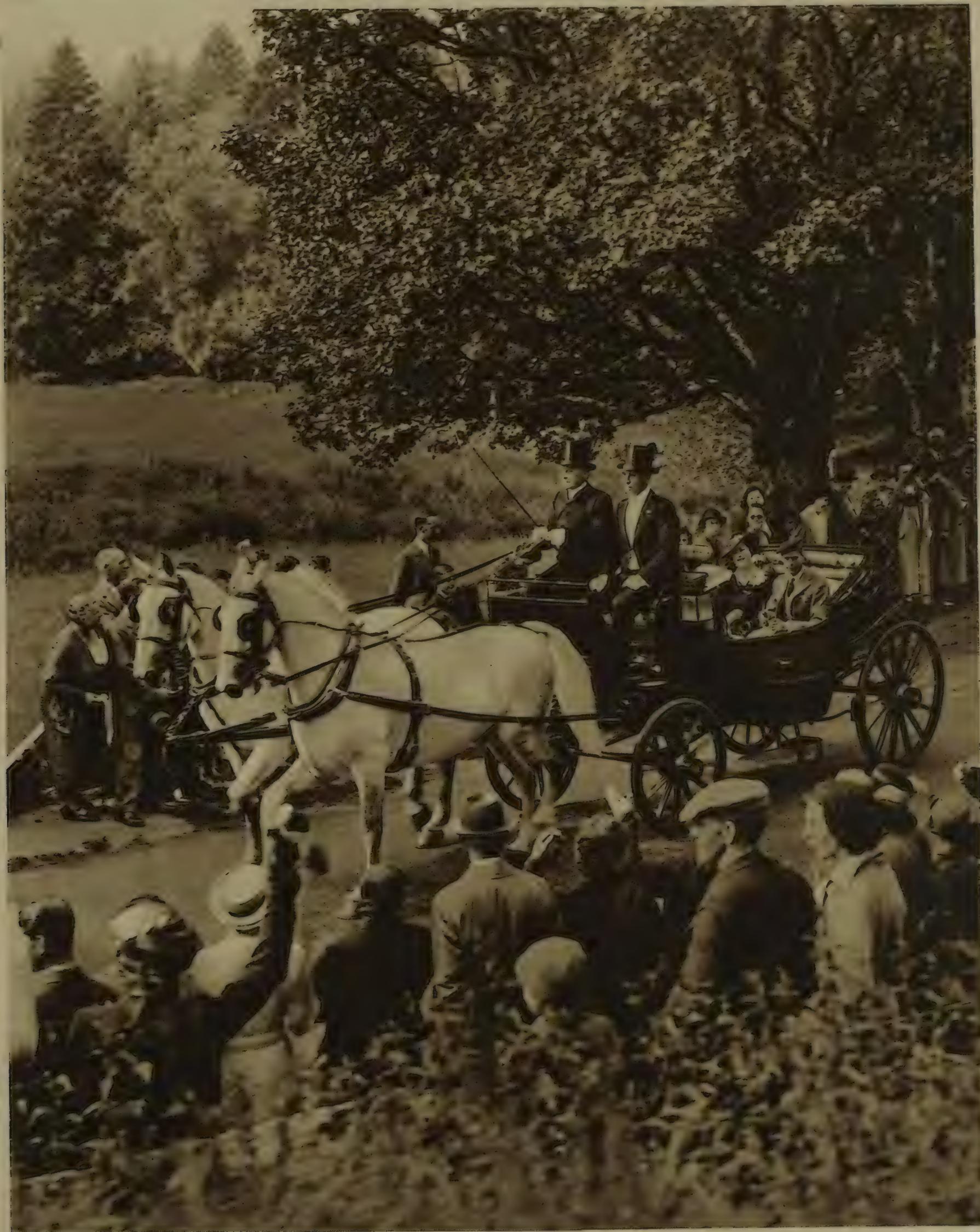


THE END OF THE ROYAL CRUISE UP THE EAST COAST: THE KING (IN HIGHLAND DRESS), WITH THE QUEEN AND THE TWO PRINCESSES, COMING ASHORE FROM A BARGE AFTER LEAVING THE "VICTORIA AND ALBERT."

The King and Queen, with Princess Elizabeth and Princess Margaret, landed at Aberdeen, from the Royal Yacht "Victoria and Albert," on August 4, after their cruise up the East Coast. It was the Queen's thirty-eighth birthday, and she had received many messages of congratulation. The last Sovereign to arrive at Aberdeen by sea was Queen Victoria, in 1842. Both there and during their drive by car to Balmoral, where their entry was unceremonious, their Majesties received the warmest

of welcomes from the people. At Balmoral they will enjoy ten weeks' rest, with only one public engagement during that period—the launching of the new liner, "Queen Elizabeth," in September. The King intends to spend his holiday among the hills and on the moors near the Castle, and hopes to enjoy some grouse-shooting, now that the "Twelfth" has arrived, as well as deer-stalking. At the same time he will remain closely in touch with affairs of State. (Photograph by Topical.)

THE ROYAL FAMILY IN SCOTLAND: DRIVING TO CHURCH FROM BALMORAL.



A SCOTTISH WAYSIDE WELCOME FOR THE KING AND QUEEN: THEIR MAJESTIES, WITH PRINCESSES ELIZABETH AND MARGARET, DRIVING FROM BALMORAL CASTLE TO CRATHIE CHURCH IN A CARRIAGE DRAWN BY TWO WINDSOR GREYS.

As noted on the facing page, the arrival of the King and Queen at Balmoral Castle, on August 4 took place by their express desire without the formal ceremony of welcome by clansmen, tenantry and servants. On the following Sunday their Majesties, with Princess Elizabeth and Princess Margaret, who sat facing them in the carriage, drove from the Castle to attend Divine Service in Crathie Church. They were greeted by groups of people on the roadside as they passed, and by a large crowd at the

church. The service was conducted by the Rev. John Lamb, minister of the church and Domestic Chaplain to the King in Scotland. In the church work is at present in progress on a niche that is being prepared for his Majesty's memorial to his father, the late King George V. It will take the form of a marble bust, by Sir William Reid Dick, R.A., the well-known sculptor, and is to be unveiled and dedicated on August 28. (Photograph by Keystone.)

"A GREAT HOAX" AND ITS PERPETRATOR: THE IRELAND FORGERIES.

"THE FOURTH FORGER": By JOHN MAIR.*

An Appreciation by SIR JOHN SQUIRE.

BEFORE I go any farther with the reviewing of this book, I had better explain the title. The poet Mason, basing himself on a famous model, wrote these lines—

Four forgers born in one prolific age
Much critical acumen did engage.
The first was soon by doughty Douglas scar'd,
Tho' Johnson would have screened him had he dared.
The next had all the cunning of a Scot;
The third, invention, genius—nay, what not?
Fraud, now exhausted, only could dispense
To her fourth son, their threefold impudence.

The first forger was William Lauder, who fabricated evidence to prove that "Paradise Lost" was a hotch-potch of plagiarisms, and, after exposure, disappeared to Barbados. The second was Macpherson, the concocter of "Ossian," of whom Dr. Johnson said that he would not be deterred from exposing the impostures of a cheat by the menaces of a scoundrel. The third was the luckless boy, Chatterton, a real poet gone astray. The fourth and, temporarily, most absurdly successful was William Henry Ireland, who exploited his age's new passion for literary antiquities to such an extent that he actually got a fake Shakespeare play put on by Sheridan at Drury Lane.

Ireland, the son of Samuel, a prosperous engraver and antique dealer, was born in 1777, and achieved all his forgeries before he was twenty-one. He was put to study law with a conveyancer, where he acquired some knowledge of old handwritings and deeds. An impressionable and romantic youth, when he was sixteen his father took him to Stratford, where he met John Jordan, the local Shakespearean cicerone. From this man Ireland the elder bought all sorts of dubious relics, swallowing every tall tale with avidity and eagerly inquiring for "new" MSS. by or about the poet. This put an idea into his very vain son's head.

As William's admiration for Shakespeare increased, his respect for Samuel diminished. He must have been astonished at the ease with which his cultured father was duped and swindled by the crude wiles of local shopkeepers and the absurd stories of Jordan and his friends. With all his romantic

person, he began, like many intelligent children, to assume, not that his father was exceptionally gullible, but that he himself was much more astute than the general run of people. What Stratford swindlers could do, he could do also, and if he could deceive

beautiful passages in our Litany, and in many parts of the New Testament, but this great man has distanced them all." After that, the forgeries poured out, even a portrait and a love-letter to Anne Hathaway with a lock of hair.

Throughout, both before and after the general publication of "Miscellaneous Papers," the young rogue had a powerful body of supporters, though some of them dwindled away after Malone had made his devastating exposure, mainly on grounds of internal evidence. Signatories to a certificate of Belief included Parr, Tweddell the archaeologist, Lord Lauderdale, John Byng, Lord Kinnaird, the Duke of Somerset, Pye the Poet Laureate, Garter King-at-Arms, and several noted scholars. "How they could!" is what one exclaims now when one sees the mere spelling of the things which took them in. Take this:

Thatte these hearte tears thatte breake fromme
Mee perforce shoud make worse blasts ande Foggs
Onne the unnetennederre woundynges of a Fotherres
Usse playe thys parte agayne . . .

A ribald newspaper skinned that sort of thing with this MS. light on Shakespeare's private life—

Too Missteere Beenjammiinnee Joohnsson
DEERE SIRREE,

Wille you doee mee thee favouree too dinnee
wythee mee onnn Friddaye nextte att two off thee
clockee too eatee sommee muttonne choppes andd somme
poottattooesses,

I amm, deeree siree,
Yourre goodde friendle,
WILLIAUME SHAESKSPARE.

This, to the defenders, seemed profane, and Ireland went on. He projected and began a whole series of Shakespeare plays which were to follow "Vortigern." As the time for production approached, Sheridan began to shy and try to get out of his bargain. But he was under contract to produce it, and to pay several hundreds for it.

It ran one night, Kemble acting. There were goodish, if not very Shakespearean, lines. But the fraud was too palpable. "The House seized on the unfortunate line—and when this solemn mockery is ended—to break into irrepressible tumult."



Drawn from the Life & Etch'd by Silvester Harding, 1798.

THE AUTHOR OF MANY LITERARY FORGERIES, INCLUDING A PLAY ("VORTIGERN") ASCRIBED TO SHAKESPEARE AND PRODUCED BY SHERIDAN AT DRURY LANE: WILLIAM HENRY IRELAND—DRAWN FROM LIFE AND ETCHED BY SILVESTER HARDING, 1798.—[From a Print in the British Museum.]

Samuel he could deceive anyone. It was not long before he began to act on his conclusions."

He began by faking, with an ink of his own manufacture, an inscription in a volume of prayers, an alleged presentation copy to Queen Elizabeth. His father examined it and said it was genuine. "This first success encouraged William immensely. His father had urged him to follow his advice. But this time the forgery was too important to be conceived and executed in an afternoon, and he settled down to careful study and preparation."

Taking great pains, with old parchment and the imitation of old seals he drew up a lease between Shakespeare, Heming and others, copying the old phraseology exactly, and Shakespeare's signature from a tracing of a genuine one. It was a fine forgery. His father, certain it was genuine, took it for confirmation to the Heralds' College, who gave it, and then to a celebrated expert, Sir Frederick Eden, who was dead certain of its authenticity. This helped to make plausible William's story that he had obtained the document from a country gentleman who had a store of such things, but desired to remain anonymous. What could Samuel do except believe this, however unlikely?

Encouraged, William proceeded to his "first major composition," an exchange of letters between Shakespeare and Southampton. These were shown to Dr. Warton and Dr. Samuel Parr. Cheered by their admiration, Samuel read to them a still more precious work, namely, Shakespeare's Profession of religious faith. "There was a silence; were they going to denounce it as a blasphemous fabrication? Then Dr. Warton said solemnly: 'Sir, we have many



A PICTORIAL FORGERY BY WILLIAM IRELAND: A PORTRAIT OF SHAKESPEARE, WITH HIS SIGNATURE IN THE CORNERS, ALLEGED TO HAVE BEEN ENCLOSED WITH A LETTER (ALSO FORGED) FROM SHAKESPEARE TO COWLEY.

The forged letter said to have enclosed the above portrait runs: "Worthy Freynde, Havynge alwaye accounted thee a Pleasante ande wittye Personne ande oune whose Companye I doe muche esteeme i have sente thee inclosede a whymyscale conceypte whiche I doe suppose thou wyl easlye discouvere but shouldest thou note whye thenne I shalle sette thee on my table offe loggerre heade. Youre trewe Freynde Wm. Shakspeare." Believers in the authenticity of the MSS. minutely examined the drawing to discover the hidden "conceit," and their failure to do so seemed to them but another proof of Shakespeare's profundity.

day-dreams and luxuriant imaginings, William had a central hardness that his father lacked, and, since he still regarded Samuel as an immensely superior

* "The Fourth Forger." William Ireland and the Shakespeare Papers. By John Mair. Illustrated. (Cobden-Sanderson; 8s. 6d.)

*Tragedye
of
Kynge Lear*
The forme thatte Hollinnes hadde I haue
inne sonme lytle Libbertye will notte I truste
lymme butte libbertye will bytthe wylle wylle
I haue to blamme the lytle mye gentle
Readers

W. H. Shakespeare

WILLIAM IRELAND'S EFFORT TO "BOWDLERISE" SHAKESPEARE: THE HEADING TO HIS FORGED MANUSCRIPT OF "KING LEAR."

William Ireland acquired the quarto edition of "King Lear" and copied it out as in Shakespeare's handwriting, with numerous textual alterations. "He determined to knock the coarseness out of Lear, and bring it to a refined perfection that would have pleased Pope and satisfied Johnson; in the opinion of most of his readers he succeeded." The sentence under the title reads: "Ife fromme Masterre Hollinnes hadde I haue inne somme lyttle deparretede fromme hymme butte libbertye will notte I truste be blamedde bye mye gentle Readeres."

Illustrations reproduced from "The Fourth Forger." By John Mair. By Courtesy of the Publishers, Messrs. Cobden-Sanderson.

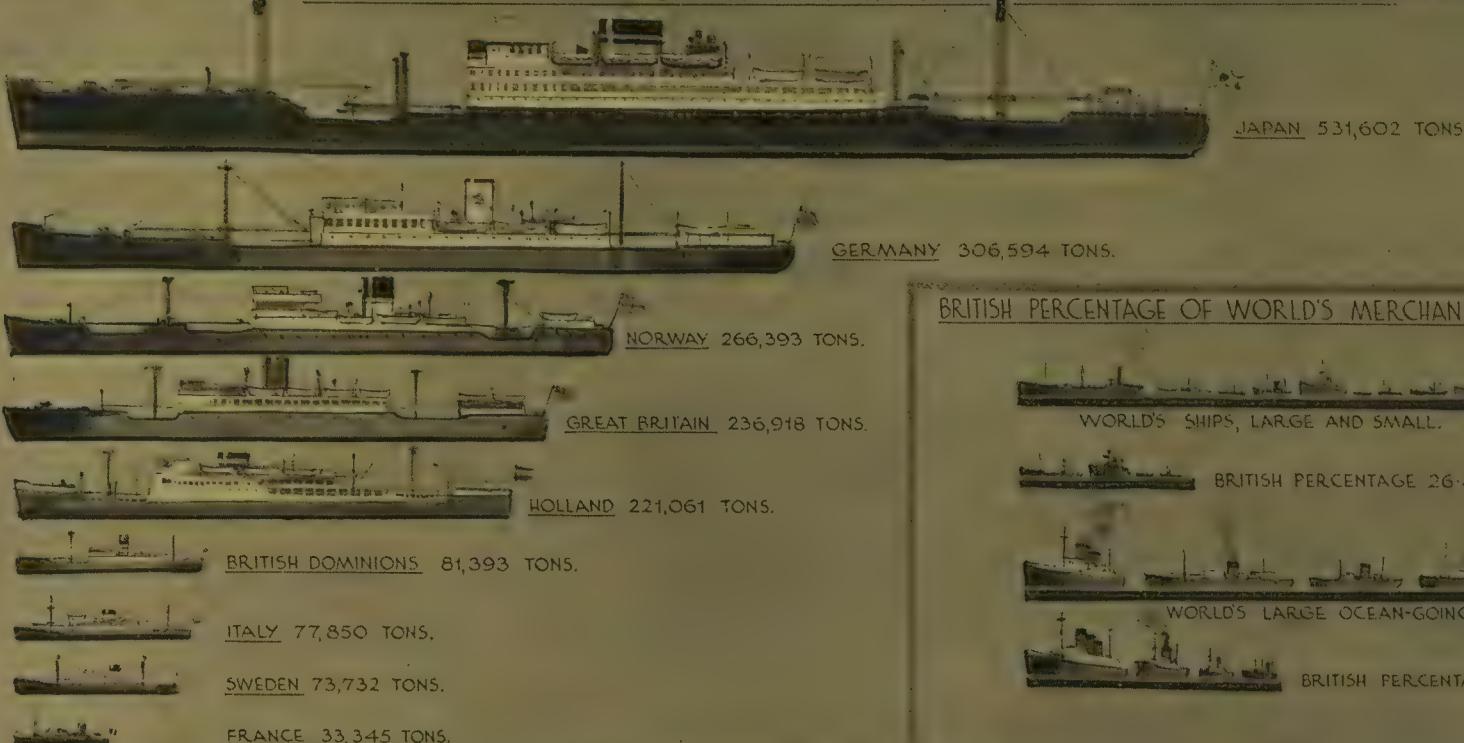
It was not long before William left home and his miserable father (who was wrongly suspected of being a confederate), and confessed. Later he made a clean breast in print. For nearly forty years he survived, writing feeble books, and died in penury. He had perpetrated a great hoax, but had not the sense of humour to get any fun out of it.

Mr. Mair's book is the first full treatment of the subject; an admirable book, clear, orderly, concise and amusing, reminding me in treatment of another recent book which should attract a similar public—namely, Lord Reading's ironical little treatise on the "South Sea Bubble."

Our Merchant Navy Faced by Subsidised Tonnage: Disturbing Statistics.

DRAWN BY OUR SPECIAL ARTIST G. H. DAVIS. (SEE ALSO THE SUCCEEDING DOUBLE PAGE.)

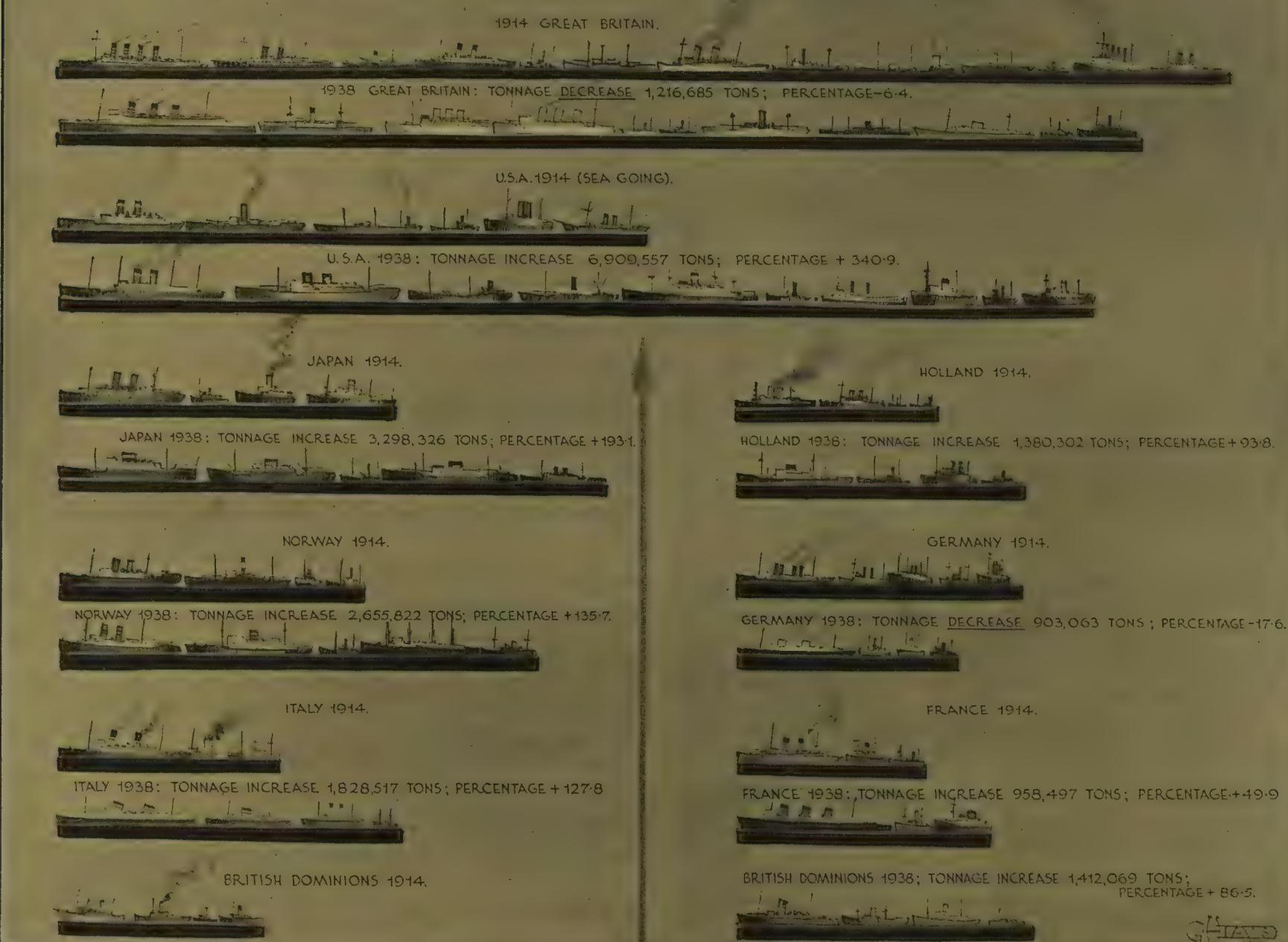
INCREASES IN TONNAGE OF THE CHIEF MARITIME POWERS IN THE YEAR 1938.



BRITISH PERCENTAGE OF WORLD'S MERCHANT SHIPPING TODAY.



MERCANTILE, STEAM AND MOTOR TONNAGE IN 1914 COMPARED WITH 1938.



WILL BRITAIN'S MERCHANT SHIPS BE SWEPT FROM THE SEAS BY SUBSIDISED COMPETITION?—PICTORIAL DIAGRAMS OF THE DECLINE OF OUR OWN—AND THE INCREASE OF FOREIGN—MERCHANT TONNAGE.

The position of the British Merchant Navy among the world's shipping has given cause for a good deal of concern of recent years, since it is threatened by the competition of a great deal of subsidised building and carrying. In the debate on the subject in the House of Commons last month, a remarkable unanimity was shown by all parties in demanding that the Government should do something to maintain the strength and prestige of the merchant fleet. Mr. Greenwood, who spoke for the Labour Party, found himself in agreement with Mr. Amery and others on the Government side. All recognised that there was developing a grave situation in which British ships were being swept from the seas by subsidised foreign

competition. Mr. Oliver Stanley, replying, suggested that the first move should come from the industry itself, and that the Government would then give sympathetic consideration to any proposals. The statistics on this page speak for themselves. They are from the new edition of Lloyd's Register Book; but, in considering them, it should be remembered that they reflect changes of flag ownership and not merely the balance between new construction and scrapping. Moreover, in any estimate of the relative value of the British ocean-going merchant fleet it is necessary to eliminate a wide variety of tonnage such as tugs, ferries, river craft, ships on the great lakes of America, vessels under 4000 tons, and those over 25 years old.

G. H. DAVIS



THE TRAMP
"THE BACKBONE OF THE BRITISH MERCHANT NAVY."

Concerning his picture, the artist notes: "It has often been said that the tramp steamer is the backbone of the British Merchant Navy. It may, with equal justice, be said that it was the backbone of the Empire in time of war. Before 1914 British tramp steamers carried nearly the whole of the world's sea-borne goods and services; now it is a scant half—a sad reward for the part the tramp played in the establishment of the so-called peace. Under the changed world conditions, almost everything had to receive Government

assistance, but the tramp was left out, until recently, and there is real pathos in remonstrating the weary struggle owners endured, only to see the making of a grant under conditions which had the effect of reducing the existing 'bottoms' by 50 per cent.—a truly alarming state of affairs at the present time of disquiet. Judged by modern standards of mechanical and scientific achievement, vessels such as that here depicted in the palmy days of tramp ownership would be most uneconomical now; and this class of craft could not survive.

Recent correspondence in the Press, dealing with the generous scale of food and comfortable accommodation, with vastly increased pay for the crews of these vessels, makes astounding reading for those who remember and have experienced the old order of things. The facts therein mentioned give a clue to the devastating 'over-heads' under which owners are still labouring. They have found, and will again work out their own salvation, that fewer vessels, of greater size, with improved performance, make such ownership just economically

possible, but only barely so. Fortunately, there is an authoritative school of thought in the Sister Service which does not hesitate to point out the danger of this system, for which the owners, unaided, can find no alternative. Should England ever be called upon to face such another crisis as 1914, the 'backbone,' if it is to bear an equal strain, must be strong." In the interests of the whole nation, therefore, every possible influence should be exercised to attain that result.—[AFTER THE PICTURE BY FRANK H. MASON, R.I.]



On the Moors you will observe that Wills's Gold Flake
is the Man's cigarette that Women like

PICTORIAL NOTES ON CURRENT NEWS: SCENES AT HOME AND ABROAD.



THE DRINK EVIL REPRESENTED BY AN EFFIGY IN A PROCESSION AT AHMEDABAD : A PICTURESQUE PROHIBITION DEMONSTRATION IN THE BOMBAY PRESIDENCY.

A note supplied with the above photographs recalls that the city of Ahmedabad, the important centre of the cotton trade in the Bombay Presidency—an Indian counterpart of Manchester—was declared "dry" as from July 20 last. The Congress policy, it is further stated, is to abolish the drink evil and bring about complete prohibition in India in three years. The Minister of Health in the Bombay Presidency, Dr. Gilder, inaugurated prohibition in Ahmedabad by a great procession through the city,



WOMEN INSPECTORS EMPLOYED UNDER THE AHMEDABAD PROHIBITION REGULATIONS TO SEARCH FEMALE PASSENGERS' LUGGAGE AT THE STATION: EXAMINING MILK VESSELS.

in which an effigy representing the Drink Evil as a grotesque cask-like figure was carried on a motor-car and burnt at the termination of the proceedings. A large force of Excise Police is maintained at Ahmedabad in order to see that no illicit liquor is produced or smuggled into the "dry" area, and every train, tram, bus or car entering the district is searched. Women police are employed to examine the belongings of female passengers.



DURING THE RELIGIOUS RIOTS IN BURMA AScribed TO A MOSLEM BOOK THAT OFFENDED BUDDHISTS : A TIMBER-YARD IN RANGOON, OWNED BY A MOSLEM, ALLEGED TO HAVE BEEN SET ON FIRE BY BURMESE.

Serious rioting broke out in Rangoon on July 26. The trouble began over a Moslem's book (since banned) regarded by Buddhists as insulting. There were stabbing and shooting affrays, looting of shops, and stoppage of transport services. A message of July 28 stated that 40 people had been killed and 250 injured in Rangoon, and that a big Indian timber-yard had been set on fire by men dressed as Buddhist priests. Armoured cars and troops patrolled the city, machine-guns were posted, and barricades were erected to check the mob. On the 29th it was reported that military police had been obliged to fire on the rioters. Later it was stated that the total of dead was about 60. Eventually order was restored, and by August 4 Rangoon was outwardly normal.

Sport and General.



SIR MALCOLM CAMPBELL'S MOTOR-BOAT "BLUEBIRD" ON LAKE GENEVA: THE POWERFUL CRAFT DESIGNED TO CAPTURE THE WORLD'S WATER-SPEED RECORD.

Sir Malcolm Campbell decided that Lake Geneva should be the scene of the breaking of his own water-speed record in his motor-boat "Bluebird." Special guns were fired in order to warn boats and shipping before "Bluebird" was run at speed. The previous record was 129.5 m.p.h., made on Lake Maggiore on September 2, 1937. On August 5 Sir Malcolm gave an exhibition performance in "Bluebird," after opening the international motor-boat regatta. (Wide World.)



A.R.P. IN A KEY TELEPHONE EXCHANGE: SWITCHBOARD OPERATORS IN FARADAY BUILDING, LONDON, WEARING SPECIAL GAS-MASKS WITH EAR-PHONES AND MOUTHPIECES.

Among the anti-air-raid precaution measures being taken by the Post Office is the provision of gas-masks specially designed for use by telephone girls on duty. The masks incorporate a microphone and ear-phones, which can be plugged in to the switchboard. A demonstration was given at Faraday Building, in the City, last week, of how the exchange would be worked during a gas attack. Faraday Building is the country's main trunk exchange. (G.P.U.)

HANKOW'S HOUR OF TRIAL: A JAPANESE AIR RAID—OUTSTANDING IN HORROR.



THE TERRIBLE JAPANESE RAID ON HANKOW ON JULY 19: REFUGEES FLEEING ACROSS THE RIVER HAN (BETWEEN HANKOW AND HANYANG), WHILE SMOKE FROM BOMBS AND FIRES DARKENS THE SKY.



A DISTRICT IN WHICH THE SHOPPING BOOTHS OF THE POOR WERE REDUCED TO ASHES BY FIRES RESULTING FROM JAPANESE BOMBS: SEARCHING AMONG THE CINDERES FOR INFLAMMABLE OBJECTS WHICH MIGHT HAVE SURVIVED.



A DESOLATION THROUGH WHICH AN OLD WOMAN GROPES HER WAY, BLINDED BY THE SMOKE: THE REMAINS OF CHINESE HOMES, AND A SEARED TREE, AFTER THE RAID ON JULY 19.



A PITIABLE ANSWER TO THE EFFECTS OF THE JAPANESE HIGH EXPLOSIVES: AN ANTIQUATED HAND FIRE-ENGINE, WITH A CREW OF TWO, BEING FILLED WITH WATER BY A COOLIE.



THE EFFECTS OF THE RAID SEEN FROM A DISTANCE: THE HUGE CLOUDS OF SMOKE MARKING THE INFERNO IN THE THICKLY POPULATED DISTRICTS BESIDE THE HAN RIVER.



SALVAGE WORK AFTER THE RAID: PARTIES GOING ASHORE FROM JUNKS TO SEARCH THE RUINS OF BUILDINGS LEVELLED AND REDUCED TO ASHES BY BOMBS AND FIRE—A CHARACTERISTIC SCENE.

The story of the Japanese advance up the Yangtze, which aims at capturing Hankow (the military headquarters of Marshal Chiang Kai-Shek), is outlined on the opposite page, where we illustrate incidents of these operations. Here we deal with the effects of what was apparently the worst of all the Japanese air raids on Hankow itself, and took place on July 19. Escorted by pursuit machines, 27 bombers raided Hankow, Wuchang, and Hanyang. Estimates of the casualties went as high as 1160. A bomb which fell on a theatre in which 500 people had taken refuge had the most

terrible effects. The correspondent who sends these photographs says that the raid took a higher toll of lives than twenty of the previous raids put together. A hundred bombs were believed to have been dropped. A large number of them fell in the densely populated district in the Han River area (the Han River divides Hankow and Hanyang), and round the big arsenal. The arsenal works had, however, been moved further into the interior. The horrors of the raid were increased by widespread outbreaks of fire and the sinking of numbers of junks.

JAPAN'S YANGTZE ADVANCE: BOMBING SHIPPING; CHINESE DEMOLITIONS.



JAPANESE AIR ACTIVITY IN THE YANGTZE VALLEY, UP WHICH THEY HAVE ADVANCED TOWARDS HANKOW: CHINESE SHIPS BEING BOMBED IN LAKE TUNGTING, ABOVE HANKOW; SHOWING THE DISTURBANCES CAUSED BY BOMBS, AND (RIGHT; BELOW) WHAT IS STATED TO BE OIL FROM A SUNKEN SHIP.



CHINESE METHODS OF DELAYING JAPANESE PENETRATION OF THE COUNTRY: THE ROAD-BED OF THE HWAINAN RAILWAY, IN ANHWEI PROVINCE, DUG INTO DEEP PITS AT SHORT INTERVALS BY THE RETREATING DEFENDERS.

Finding that their operations had been brought to a standstill by floods in the Yellow River area, the Japanese devoted their energies to pressing on up the Yangtze, with the intention of reaching Hankow. This began in June. There was severe fighting at Matung, about 250 miles below Hankow at the end of that month. At the beginning of July the Japanese announced the capture of Hukow, which provided them with a base for attacking Kiukiang. The Japanese

claimed that they had successfully swept a path through six minefields, forced the Matung boom, and silenced Chinese batteries on both banks of the river. The Lion Hill forts, which command the Yangtze below Kiukiang, were bombarded on July 14. Kiukiang fell at the end of July, the Japanese advance being preceded by a terrific barrage from their warships. At the time of writing, floods on the Yangtze are stated to be hindering further Japanese progress. (Photographs by Planet.)

PEOPLING AN ISLAND WITH GIBBON MONKEYS: AN AMBITIOUS WEST INDIAN EXPERIMENT IN BIOLOGY.

By CONSTANCE M. LOCKE.

THE study of infra-human primates with diverse scientific aims has been taken up during the last ten or twelve years by many centres of physiological and psychological research. One of the latest and most interesting of these free-range primate colonies has been started by the School of Tropical Medicine, San Juan, in Puerto Rico, a small Latin-American island in the West Indies.

The School of Tropical Medicine, connected with the University of Puerto Rico under the auspices of Columbia University, New York, has made rapid strides during the last decade, both in the growth of scientific research within its walls and the corresponding extension of its dignified and beautiful buildings. Its prestige in the two Americas, between which Puerto Rico lies as a stepping-stone, is added to by the intense interest aroused by its latest acquisitions, a tropical islet in the Caribbean, and seven gibbons to place thereon as the nucleus of a free-range primate colony.

The Island of Santiago lies off the south-east coast of Puerto Rico, a quarter of a mile from the mainland. It is about thirty-six acres in extent, some of it raised, rocky land covered with shade-trees and thickets; some of it sandy depression, fringed with coconut-palms, and some flat, earthy expanses in which root crops of *yautia*, sweet potatoes and *mane* have been planted for use of the future islanders. Over four thousand shade-trees, fruit-trees and bushes have been recently put in, including guavas, limes, mameys and bananas. It is, in effect, a miniature Pitcairn Island dropped into a shallow sea of parrot-wing blue, jade green, or wrinkled copper, according to the caprice of sun and wind. Its only disadvantage is the lack of spring water, so preparations have been made to collect rain-water in a vast concrete tank under the house of the caretaker, and chutes have been installed to guide the frequent torrential downpours into a wide, shallow trough for the use of the gibbons. These receptacles will probably be sufficient, as the rainfall averages 60 inches per annum, but in time of drought, water will have to be transported from the mainland.

The gibbons arrived at the School of Tropical Medicine last October. They were caught in Siam by the well-known authority on primate biology, C. R. Carpenter, who, at the time of writing, has just returned to Siam for the purpose of collecting another thirty apes to add to the Santiago colony. The original seven—the eighth died *en route*—have from the time of their arrival steadily advanced in growth, strength and friendliness, until even the hardest scientific heart has capitulated to their beauty, lively grace and affection. The School servants speak of them as “*la gente*” (“the people”), as differentiated from “*los animales*,” used for scientific purposes. They are ignorant of harsh words or blows—a unique condition for any animal in Latin America—and consequently are responsive, gay and utterly captivating. According to the noted investigator in anthropoid research, Robert M. Yerkes, who recently honoured the School with a visit,

their ages may range from one to two and a half years. We may roughly tabulate them thus: Jean-Jean (male) and Franca (female), both buff-blondes, two and a

half years; Payaso, a buff-blonde male; Barrie and Blackie, male and female, both black and silver-grey, about two years; Mosquito, a buff female, and Haile Selassie, a black-and-silver male, about one year and two months.

Their keeper, a man of educated intelligence, keeps strict watch on their diet, routine and living quarters. Their cage is large, airy, fitted with swings, trapezes and bars, and is kept spotlessly clean; their sleeping-loft is filled with fresh straw daily, and their indoor room has a sanitary raised floor. Breakfast, at eight o'clock, consists of a large pan of milk, into which five eggs have been beaten, and slices of wholewheat bread, which the gibbons dip

To anyone who, like myself, plays with them daily in their cage, they exhibit individual traits, definite characteristics and varied responses. Their cry is a far-carrying “woo-woo,” rising on the second syllable, soft, nostalgic and beautiful. Rough play is accompanied by squeals of anger, and two of them, Mosquito and Jean-Jean, “talk,” moving their lips with little clucking sounds when petted or talked to.

Mr. Tomilin, Head of the Department of Primates, Philadelphia Zoological Gardens, is expected to arrive in Puerto Rico next month, when the colony will be translated to the Island of Santiago and remain under his care, available for study and general observation under free and natural conditions. I have often been asked two questions in connection with this project: first, why all this trouble and expense to study apes?; second, why, of the four anthropoids, choose gibbons?

For the first question: psychology, as a science, has run wild; its essential truths have been obscured by partisans of some particular school of thought, whose tenacity to its personal opinion arouses violent opposition from some other school of thought, based on conviction of its opponent's error rather than on a basic belief in the sincerity of its own findings. The student of psychology turns more and more from this welter of emotionally and personally obscured controversy to psychobiology, as a less trampled battleground on which to study the behaviour of some entity and its relationship to its surroundings. Man is indubitably the most fitting subject for investigation into human behaviour, and in many aspects of research he may be used; in others, ethics decree that he may not be. Here is where the study of infra-human primates may be carried on, untrammelled by social conventions other than those demanded in humane and understanding handling. Structurally, physiologically and psychologically, the great apes far more closely resemble man than does any existing animal. Consequently, these creatures are the preferred substitutes for human subjects in inquiries . . . which have as an objective the extension of knowledge and control of human life.”

For the second question, gibbons have been chosen because they are the least known of the four great apes, and a fascinating field of observation lies before us in the study of their daily life in natural surroundings. Information may be added to that already acquired on their dietary habits, their maturation, sexual relationship, emotional traits and longevity. Again, they do not become dangerous with sexual maturity, as do the chimpanzee and gorilla, but remain attached to familiar human beings, and are therefore easy to control and handle. In three ways, at least, they more closely resemble humanity than the other apes—in their blood picture, relative length of fingers, and contour of the face, with its prominent nose

and downward-opening nostrils. The more practical objective of the colonisation of the Island of Santiago by gibbons is that of breeding disease-free animals for sale or exchange with various institutions and individuals also “gibbon-minded.” For myself, incurable sentimentalist where animals are concerned, the exit of my gibbon children to a freer, wider life will leave me with mingled feelings of gratification at their liberation from a cage—no matter how extensive—and deep regret at the removal from my daily life of seven beautiful, affectionate and joyous little rascals.



THE SITE OF THE FREE-RANGE PRIMATE COLONY ESTABLISHED BY THE SAN JUAN SCHOOL OF TROPICAL MEDICINE: SANTIAGO ISLAND, ON WHICH THE GIBBONS WILL LIVE UNDER NATURAL CONDITIONS; SEEN FROM NEIGHBOURING PUERTO RICO.—[Photographs, Copyright San Juan School of Tropical Medicine.]



THE INSTITUTION WHICH IS UNDERTAKING THE EXPERIMENT OF ESTABLISHING A FREE-RANGE COLONY OF GIBBONS ON A WEST INDIAN ISLAND: THE HANDSOME BUILDING OF THE SCHOOL OF TROPICAL MEDICINE, SAN JUAN, PUERTO RICO.

into the liquid and eat with evident delight. Dinner, at 1.30 p.m., consists of cooked plantains, carrots, sweet potatoes, *yautia*, squash, raw lettuce and celery, and sometimes a little boiled rice. “Schoolroom tea,” at 4 p.m., is served in a shining aluminium dish, around which they sit, gravely handing titbits to each other, or sampling food from each other's hands—apples, oranges, grapes, bananas, mangoes, pineapple and prunes: who would not be a gibbon? An electric refrigerator is especially dedicated to the conservation of their food-supply.

PEOPLING AN ISLAND WITH GIBBONS: THE "COLONISTS"; AND THEIR HOME.

PHOTOGRAPHS OF GIBBONS REPRODUCED BY COURTESY OF THE TOURIST PUBLICITY BUREAU OF SAN JUAN; THE OTHERS BY THE SAN JUAN SCHOOL OF TROPICAL MEDICINE.



SOME OF THE GIBBON MONKEYS BROUGHT FROM SIAM FOR RELEASE ON SANTIAGO ISLAND, NEAR PUERTO RICO; WITH JEAN-JEAN, THE DOMINANT MALE, FACING THE CAMERA; BLACKIE (CENTRE) AND FRANCA.



PAYASO: ONE OF THE PARTY OF GIBBONS FROM SIAM, TURNED INTO A "MELANCHOLY JACQUES" BY THE LOSS OF HIS MATE ON THE VOYAGE, IN A PENSIVE AND AFFECTIONATE MOOD.



THE SCENE OF AN AMBITIOUS EXPERIMENT IN PSYCHOBIOLOGY: A DELIGHTFUL VIEW OF THE EAST SIDE OF SANTIAGO ISLAND; WITH PUERTO RICO, THE WEST INDIAN ISLAND BELONGING TO THE UNITED STATES, BEYOND.



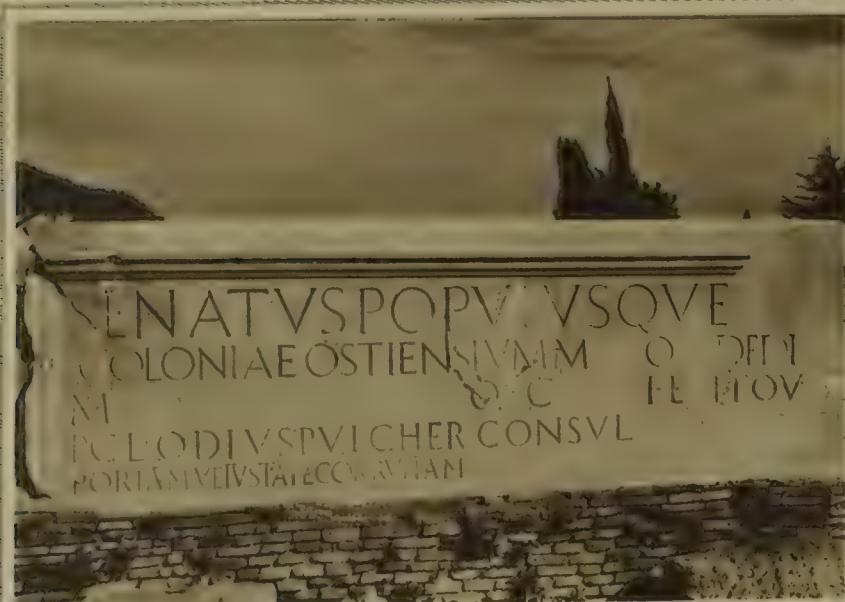
GIBBONS INTERESTED IN THEIR OWN REFLECTIONS—ONE OF MANY HUMAN TRAITS: FRANCA (LEFT), A TWO-AND-A-HALF-YEAR-OLD BUFF-BLONDE FEMALE, AND ANOTHER GIBBON, FASCINATED BY MIRRORS.

Miss Locke, writer of the article on the opposite page, thus describes the individualities of the Puerto Rico gibbons. "Jean-Jean is the dominant male. I have a strong suspicion that in the jungle he was 'mother's darling boy,' for he shows all the wild exuberance and rough, noisy affection of the spoiled child. However, in quieter moments his favourite place is in my arms, his own tightly round my neck, and his little black face pressed close to me. Franca, like Hanlan's gibbon, is 'commonly melancholy and pensive.' She will sit in uncannily

human attitudes, holding my hand as long as Jean-Jean permits her to, but flies when she sees him approach, a militant gleam in his eye. Each female seems completely under the domination of her male companion, even though they are all sexually immature. Payaso, whose companion died on the voyage, is 'the odd man out,' and his attitude to life is reminiscent of the melancholy Jacques. Mosquito, Barrie, and Blackie are cheery souls, who habitually walk round their cage clinging to my slacks. Only Haile Selassie shows timidity."

FRESH DISCOVERIES AT THE PORT OF ANCIENT ROME:

PHOTOGRAPHS BY THE CINEMATOGRAPHIC SECTION



ONE OF A LARGE NUMBER OF INSCRIPTIONS DISCOVERED AT OSTIA: AN EXAMPLE FOUND BESIDE THE ROMAN GATE AT THE PIAZZA OF VICTORY, RECORDING THE NAME OF A CONSUL, P. CLODIUS PULCHER.



RELICS OF THE GREAT PORT WHERE CARGOES
OF GRAIN AND PROVISIONS ARRIVED BY SEA
TO BE CONVEYED TO ROME: ANCIENT STONE
STRUCTURES FOR GRINDING CORN FOUND
AMONG THE RUINS OF OSTIA.



IN THE NECRÓPOLIS AT OSTIA: A GROUP OF SUBSTANTIAL BUILDINGS AND MASSIVE TOMBSTONES; SHOWING (ON THE RIGHT) A SERIES OF MURAL PORTRAITS CURIOUSLY ARRANGED, WITH SOME OF THEM PLACED SIDEWAYS.



A STATUE OF VICTORY IN THE PIAZZA OF
THAT NAME AT OSTIA: AN IMPRESSIVE
EXAMPLE OF ANCIENT ROMAN SCULPTURE.



REVEALING METHODS OF THE DISPOSAL OF THE DEAD AS PRACTISED BY THE
ANCIENT ROMANS: A CATACOMBE-LIKE STRUCTURE AT OSTIA WITH ROWS OF ARCHED
NICHEs IN THE WALLS FOR TOMBS.



SHOWING ROMAN BURIAL METHODS FOR THE POORER CLASSES OF THE POPULATION :
A PORTION OF THE NECROPOLIS AT OSTIA WITH A GROUP OF FUNERARY URNS
AND GRAVES OF A SIMPLE TYPE.

On the site of Ostia, at the mouth of the Tiber, the port of ancient Rome, from which it was about fifteen miles distant by road, excavations are still being carried out on behalf of the Italian Government, under the direction of the well-known archæologist, Professor Guido Calza. According to present arrangements, Ostia is to form part of the Universal Exhibition of Rome planned for 1942. The photographs given above, which illustrate the most interesting of the recent discoveries there, are accompanied by the following

note, drawing attention to the distinctive character of the site as compared with the remains of other ancient Roman cities in Italy. "Buried Pompeii [we read] was unearthed as a dead city. Rome itself, alternately destroyed, rebuilt and destroyed, has risen upon ruins of her earlier sites. But Ostia, the emporium of Rome, a commercial and cosmopolitan city, rises beneath the excavator's pick from her original foundations, an imperial city of her period. Here is testimony of a classic Roman city, whose architecture reveals forms

PREPARING OSTIA FOR INCLUSION IN THE 1942 EXHIBITION.

OF THE UNIVERSAL EXHIBITION OF ROME.



SCULPTURED DECORATION IN THE THEATRE AT OSTIA, BUILT IN THE EARLY IMPERIAL PERIOD, AND RESTORED BY SEPTIMIUS SEVERUS IN 196-7 A.D.: STONE CARVINGS OF DRAMATIC MASKS OVERLOOKING THE STAGE.



A GENERAL VIEW OF THE FORUM AND CAPITOL AT OSTIA: IMPOSING REMAINS OF A GREAT COSMOPOLITAN AND MERCANTILE CITY BELIEVED TO HAVE BEEN THE FIRST COLONY FOUNDED BY ANCIENT ROME.



RELICS OF ANCIENT ROMAN SCULPTURE AND MASONRY AT OSTIA: A STATUE WITH GRACEFUL DRAPERY, AND FRAGMENTS OF DECORATIVE STONE-CARVING, FROM THE TEMPLE OF ROME AND AUGUSTUS IN THE FORUM.



INTERESTING RECORDS OF RELIGIOUS WORSHIP IN ANCIENT OSTIA, WHERE ONE OF THE CHIEF CULTS WAS THAT OF THE GODDESS CYBELE: BAS-RELIEFS OF SACRIFICIAL SCENES AT THE TOMB OF ARCHIGALLUS.



THE PAGAN USE OF RECLINING MEMORIAL STATUES, AS LATER IN CHRISTIAN CHURCHES: A FINELY SCULPTURED FIGURE ON THE TOMB OF ARCHIGALLUS, A PRIEST OF CYBELE, HOLDING A BRANCH WHICH PROBABLY SIGNIFIES HIS MEMBERSHIP OF THE DENDROPHORI (TREE-BEARERS), AN ASSOCIATION CONNECTED WITH THAT CULT.

and motives until to-day unknown. Roman houses of three and four storeys represent a noble and classic architecture dating from the late Republic in the days of Cicero and Sulla. The history of art, in particular that of painting, as revealed at Ostia, is very interesting, and there are points of contact between classical and Christian art besides the art of Imperial Rome. Ostia was established as the first military colony of Rome in 350 B.C. Virgil records in his verse the legend of Æneas landing here in those legendary

days. But in practical affairs Ostia was the first port of exchange for Rome, and a centre for the great maritime trade of the Mediterranean. Emperors and ambassadors, grain and provisions, arrived here bound for Rome. Orientals, Africans, Gauls, Spaniards and Britons thronged the busy mart. Monuments of her first three centuries attest Ostia's grandeur and importance. The Emperor Claudius laid the first stone of the port in 42 A.D., and, after twelve years of arduous naval engineering, it was inaugurated by Nero."



A BRIEF trip abroad, when I learnt for the hundredth time how kind Swiss, Dutch, German and French can be to the lone Englishman, ended at Bale, in its fine new museum, with its splendid Holbeins,



1. ENGLISH STYLE IN THE EARLY EIGHTEENTH CENTURY: A QUEEN ANNE WALNUT CHAIR; PRACTICAL AND RESTRAINED IN DESIGN.

its no less splendid nineteenth-century French paintings—there is a Renoir in the gallery second to none in the world—its smooth, sugary, romantic Swiss pictures, its faintly absurd, over-dramatic, brutal modern German works (what will be the verdict of posterity upon *them*?). Then, dining on a terrace overlooking the swiftly-flowing Rhine, so different from the quiet reaches of the upper Thames, I got into conversation with an earnest and charming young Swiss, who appeared to be an amateur of old English furniture. He talked well, had survived many a meal of half-warmed mutton and tinned pineapple in English country hotels, and, in spite of those experiences, had acquired an abiding affection for our countryside, for the blue smoke drifting above grey Cotswold roofs on a still day in winter, for the dull red of Queen Anne and Georgian brick set against a background of all the infinite shades of green foliage in summer. Rather oddly, though, he had carried away the impression that whereas sixteenth- and seventeenth-century furniture represented all that was best in the national genius, the eighteenth century was a period not exactly of decline, but of sameness at a fixed level. If he can find the courage to cope once again with our admittedly difficult cuisine, he will be able to see plenty of eighteenth-century furniture which will surely enable him to revise his

A PAGE FOR COLLECTORS.

ENGLISH REVOLUTIONS: STYLE IN THE EIGHTEENTH CENTURY.

By FRANK DAVIS.

opinion. Meanwhile, and especially as many others may be of the same mind, here is an attempt to demonstrate that the eighteenth century, if more suave in its notions than its predecessors, was actually not less vigorous, and—what is more—did allow its designers the privilege of evolving ideas which, though conservative enough to modern eyes, were then almost indecently revolutionary.

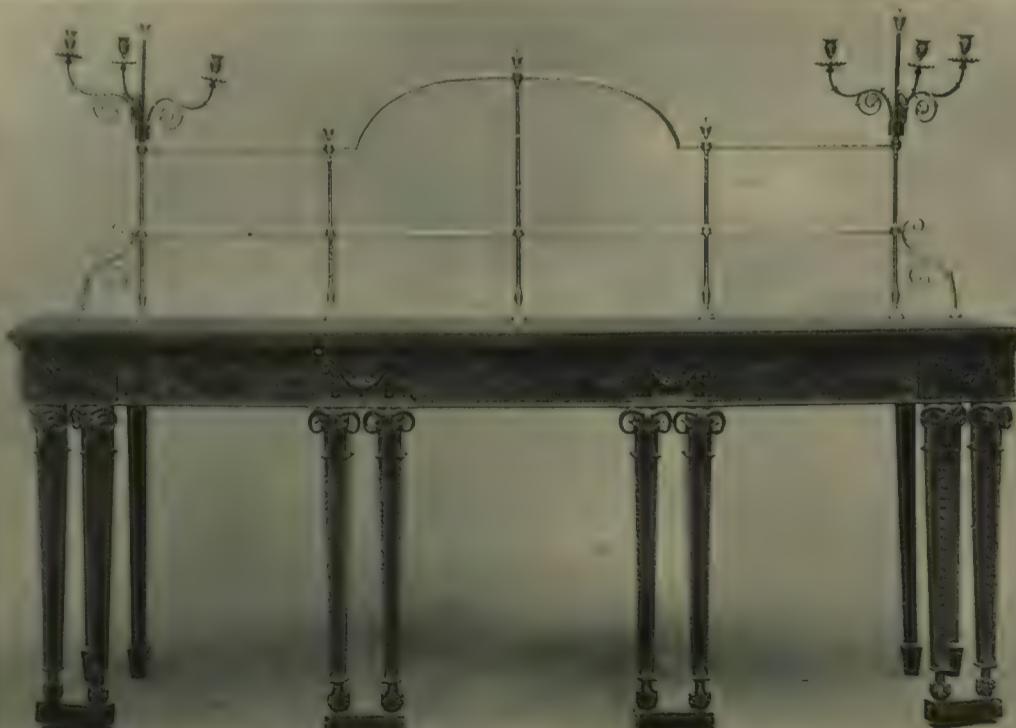
It is always extremely difficult to put oneself back into the mind of a long dead generation, but one can say with absolute certitude that what people wanted for their homes was something new, and not something old—nor even something imitating the old. Young people about to be married in 1750 did not run about looking for Queen Anne chairs for their dining-room: they went to the shop of a man called Thomas Chippendale (if their purses were long enough) and ordered a brand-new set in the fashion of next year, just as young men and women order a car at Olympia to-day; and if they had been given a present of some old-fashioned walnut chairs by their grandparents, they were, as likely as not, tempted to put such antiquated relics of the past in the second-best sitting-room on the second floor, if not in the maids' bedrooms. There was no cult of the antique as we know it. As for the fine old pieces of Elizabeth and James I., they were looked at with horror as "Gothic," and consequently barbarous, and not all the slightly absurd enthusiasm of Horace Walpole could bring his contemporaries to his frame of mind: besides, Walpole's interests were not really for what we call "Gothic" to-day, but for polite adaptations of ancient pointed arches in chairs and windows—rather bogus freaks of fashion, having no relation to the general taste of the period. It was one thing to erect a fake Gothic ruin in the park—not many people wanted their furniture designed on similar lines.

Apart from this aberration of the 1750's and '60's, English cabinet-makers curbed their imagination, but none the less succeeded in making at least

modern purist will say that it might have less curves and not be less efficient—but then, modern taste on the whole has a passion for straight lines. However, this note is not concerned with what might have been, but with what actually happened. The point is that this very definite walnut style—a style with many variations, but on the whole consistent—had changed entirely within twenty-five years to the highly ornamented, carved mahogany fashion of the 1740's, illustrated very well by Fig. 2. It is a little remote from the average ideal of to-day, but there is no denying its excellent proportions, nor the extraordinary skill of whoever made it: the foliage is crisp and firm, and yet flows as smoothly as water. It really does represent a revolution in taste, and as revolutions rarely cease revolving—otherwise there's no sense whatever in the name—another twenty-five years or so sees another turn of the wheel; and here,



2. ENGLISH STYLE IN THE 1740'S, WHEN IT HAD ALREADY UNDERGONE A COMPLETE ALTERATION FROM THAT OF THE DAYS OF QUEEN ANNE: AN IMPRESSIVE MAHOGANY COMMODE; DISTINGUISHED BY ITS ELABORATE AND BEAUTIFUL CARVING. (Reproductions by Courtesy of Frank Partidge and Sons.)



3. TYPICAL OF YET ANOTHER STYLISTIC PHASE OF ENGLISH EIGHTEENTH-CENTURY FURNITURE—QUITE DISTINCT FROM THE OTHERS ILLUSTRATED ON THIS PAGE: AN ADAM MAHOGANY BOW-FRONTED SIDEBOARD, THE TOP BANDED WITH SATINWOOD AND MOUNTED WITH ORMOLU.

two revolutions within the space of twenty-five years.

Here in Fig. 1 is the typical chair of the reign of Queen Anne, of walnut, with comfortable stuffed seat and back, and simple shell carving on the knees—an extremely practical, dignified pattern. The

for once in a way, one can appreciate the influence of a single gifted individual upon furniture design. It is rarely possible to say that a particular style was introduced by a particular man. William Kent pieces are exceptions to this general rule, while Robert Adam, who was responsible for this sideboard (Fig. 3), really dominates English furniture of the second half of the eighteenth century. Having recently been rebuked by someone who should have known better for saying that Adam was a far more important person in the story of English furniture than Chippendale, I now repeat the offence. Adam made no furniture, but designed much; Chippendale designed some, made much, and worked in his later years to Adam's designs; he (Chippendale) was one among many good cabinet-makers; Adam was an original genius who imposed his ideas upon all of them. The way in which the carved embellishments accentuate the vertical line is a small point of detail, but worth noting. The eye is carried upwards all the time, so that one almost forgets that this

sideboard is 8 ft. 1 in. long. The four festoons in the plaque are favourite devices, and the rams' heads are characteristic adaptations from classical models.

No, I see no sameness in eighteenth-century furniture, but rather a rich variety, which would be even more obvious did space allow further illustration.



but

there's nothing like
a **Guinness**



except another **Guinness**

BOOKS OF THE DAY.

LAST week I made a sort of promise—not amounting, perhaps to the sanctity of a Government pledge, or of a pact inscribed on a scrap of paper—but one nevertheless which conscience and inclination alike urge me to fulfil. It consisted of a statement that certain works of feminine autobiography which, for lack of space, were then merely listed, had to be reserved for a future occasion. That occasion has now arrived.

Both for prestige and variety of authorship, the apple (not of discord, I hope) must be awarded to "MYSELF WHEN YOUNG." By Famous Women of To-day. Edited by the Countess of Oxford and Asquith. With Portraits (Muller; 12s. 6d.). This fascinating book contains the early reminiscences of fifteen representative women from various walks of life. Those who see significance in

Such an opinion, put forward by one of the most brilliant women of our time, might seem to stultify the storm and stress of the Suffrage movement, and to suggest that the much-coveted vote was hardly worth fighting for. A different view is expressed by Miss Sylvia Pankhurst, who, however, finds a fresh menace to woman's cause in the totalitarian ideologies. "Women," she asserts, "have gained much by the long struggle of which the Suffragettes were the spear-point. . . . Under the Dictatorships of the Black Shirts and Brown, women have lost, alas! far more than they gained. Their new-found emancipation has gone down in the shipwreck of Democracy. Fascism and Dictatorship, resting not on the consent of the people, but on military power, are intrinsically the enemies of the women's movement, which can flourish only under the rule of reason and moral law."

That the Women's Social and Political Union, under Mrs. Pankhurst and her redoubtable daughters, became itself a Dictatorship, is made clear in a whole-life autobiography by another well-known figure in the Suffrage movement, who ascribes to it still greater importance, namely, "MY PART IN A CHANGING WORLD." By Emmeline Pethick-Lawrence. With Frontispiece Portrait (Gollancz; 15s.). "At the outset," the author writes, "I supported the autocracy of the Pankhursts. . . . But after six years, in 1912 it seemed to me that in their impatient repudiation of all independent opinion the Pankhursts lost touch with the actualities of the outside world. . . . All dictatorships carry within themselves the seed of their own decay. When the vote was given to women, the powerful

it was my passionate desire to become an actress. The idea was grotesque. My father thought a professional actress was as improper as a Restoration Play. . . . My secret desire was never even mentioned, and Mr. Walkley remained my one link with the world of my dreams. It was through his eyes alone that I saw most of the plays of those days."

When the name "Wilton" on a Southern Railway station whizzed past me the other day, as the train bringing me home from Cornwall thundered towards Salisbury, I vaguely speculated what the town might be like, all unaware that I was shortly to learn a good deal about it from this very charming book. Wilton, indeed, is the capital of Miss Olivier's literary province, for most of her life has been spent there, her father being for many years its Rector, and later a Canon of Salisbury.

There were compensations for not knowing Mr. Walkley—especially Miss Olivier's intimate acquaintance with Mr. Charles Dodgson (Lewis Carroll) when she was a student at St. Hugh's College, Oxford, under Miss Moberly. The strict college rules were relaxed to allow her to accept his invitations, and her memories of those visits are among the best things in her book. He was a keen amateur photographer, and his group showing Rossetti playing chess appears as an illustration. Nor is there any lack of anecdote. For example: "At a matinée in Brighton, he [Mr. Dodgson] once sat in the stalls beside a little girl of about four, and their mutual enjoyment made them quickly friends. After the theatre, he tracked her to her home, and then found out who lived in the house. Though, as I have said, he never appeared very proud of having written *Alice in Wonderland*, he quite appreciated the value of being the author of that book, when he wanted to make a fresh 'child friend.' He now wrote to the mother of this little girl, saying who he was, and inviting the child to tea. He received a curt and crushing reply." By some mistake his letter had reached the wrong person, a woman who had been at the play with a niece of nineteen, and she demanded "his intentions!" "And the real little friend of the theatre," continues Miss Olivier, "never knew what a distinguished conquest she had made that afternoon. If any lady who was a child in Brighton in the 'sixties or 'seventies may happen to read this book, let her search her memory for a swift and intimate friendship which began and ended one afternoon in the theatre there. She captivated Lewis Carroll."

Territorially akin to Miss Olivier's book is an excellent historical study by a schoolmaster's wife, covering a long period in the ecclesiastical records of Salisbury—"SARUM CLOSE." A History of the Life and Education of the Cathedral Choristers for 700 Years. By Dora H. Robertson. With 8 Illustrations (Cape; 12s. 6d.). Those for whom cathedrals possess never-failing interest will enjoy two lavishly pictured volumes. One is "THE VOICES OF THE CATHEDRAL." Tales in Stone and Legends in Glass. By Sartell Prentice, author of "The Heritage of the Cathedral." With Coloured Frontispiece and 84 Photographs (Harrap; 12s. 6d.). The other is "AN INTRODUCTION TO FRENCH CHURCH ARCHITECTURE." By Arthur Gardner, F.S.A. With 245 Photographs (Cambridge University Press; 18s.).



THE PASSING OF NORFOLK HOUSE AND THE ORIGINAL TOWN HOUSE OF THE DUKES OF NORFOLK, WHICH WAS AT THE BACK OF IT: A DRAWING WHICH PRESERVES THE TRANQUIL CHARM OF THE OLD MANSION, IN WHICH GEORGE III. WAS BORN ALMOST EXACTLY 200 YEARS AGO; NOW PULLED DOWN IN COMPANY WITH THE ST. JAMES'S SQUARE BUILDING TO MAKE WAY FOR A MODERN BLOCK. In spite of protests, both old Norfolk House and the more recent building, which looked on to St. James's Square, and was the town residence of the Dukes of Norfolk from 1756, have been demolished, and the work of putting up a modern block in their place is about to begin. Our drawing shows the charm of the garden in front of old Norfolk House, now vanished for ever. (Drawn by Ernest Coffin)

numbers might suspect a suggestion that life is like a game of "Rugger"—a rough-and-tumble struggle punctuated by spurts of dazzling speed. Such an analogy might indeed be sustained, but I should not think it was intentional here. Be that as it may, a highly efficient team has been selected to "play" for the manifold activities of modern womanhood.

The higher circles of society and administration are represented by Lady Oxford herself, the Marchioness of Londonderry, and Mary, Countess of Minto; Labour politics and social reform by Ellen Wilkinson, M.P., and Edith Pickett-Turberville, of Y.W.C.A. fame; the Suffragette movement by Sylvia Pankhurst; religion by Maude Royden, D.D.; women's work in engineering by Caroline Haslett; medicine by Elizabeth Sloan Chesser, M.D.; literature by Margaret Campbell (better known as "Marjorie Bowen") and the Baroness Von Hutton; the stage by Irene Vanbrugh and Ethel Levey; aviation by Amy Johnson; and the important art of dress-designing by Gabrielle Chanel. Among them, the collaborators have produced a volume of outstanding interest, and the contributions are so varied and distinctive in their subject-matter and settings, that comparisons would be otiose as well as odious. Even were it not so, I should shrink from rushing in to draw any.

Lady Oxford could not be dull if she tried, and in the essay with which, so to speak, she kicks off, she sets a standard of liveliness which the others, though writing independently, have doubtless felt in anticipation bound to emulate. The central idea of this collection of memories might be expressed by adaptations of two old proverbs—the girl is mother to the woman; and, take care of your teens and your later decades will take care of themselves. "The most interesting chapters," Lady Oxford declares, "in all autobiographies, biographies, and lives of well-known people, are those in which the writers describe the early years of their heroes, heroines, or themselves. . . . I have lived to see women free to compete with men in every class of sport, game, trade, politics and profession. . . . Yet, in spite of all this equality, I do not think that they have made anything very audible of their lives. The only reason I can give is because they never realised the importance of their early years. It is your youthful ambition, your resolve to make something great of life, which will determine your future."

organisation that could have done so much in educating women to use their new power, melted away. . . . What can be said about one dictatorship can, within limits, be said about them all. . . . When grievances cease to exist they lose their power of survival."

Since Aristophanes produced his "Lysistrata" and Horace denounced "bella matribus detestata," there have been many theories as to how women can help to save the world from the curse of war. Mrs. Pethick-Lawrence touches on this point in her outlook on world affairs, but until her advice can be adopted by women living under dictatorships, as well as by those in democratic countries, it is difficult to see how the action suggested could be effective. Discussing this vital problem, she writes: "Since I have seen women rise up, and in a few years cast off the conventions that had enslaved them for ages, I believe that they will in the future rise up and deliver their children from the terrible convention of war."

By way of prelude to the next book on my list, there comes in appropriately a passage from Caroline Haslett's contribution to "Myself When Young" in which she writes: "Another outstanding day in my life was when I met Mrs. A. B. Walkley . . . and, to my great delight, A. B. Walkley of *The Times*. This brings me to a book wherein the famous dramatic critic is conspicuous by his absence, namely, "WITHOUT KNOWING MR. WALKLEY." Personal Memories. By Edith Olivier. With 16 Illustrations (Faber; 12s. 6d.). The choice of this curiously original title, which may set a fashion among authors, needs a little explanation, and this is what it gets: "I used to say," writes Miss Olivier, "that if I died without knowing Mr. Walkley, I should have lived in vain. And now—I have. Or, rather, Mr. Walkley died without knowing me. He was *The Times* Dramatic Critic when I was in the schoolroom, and in those days

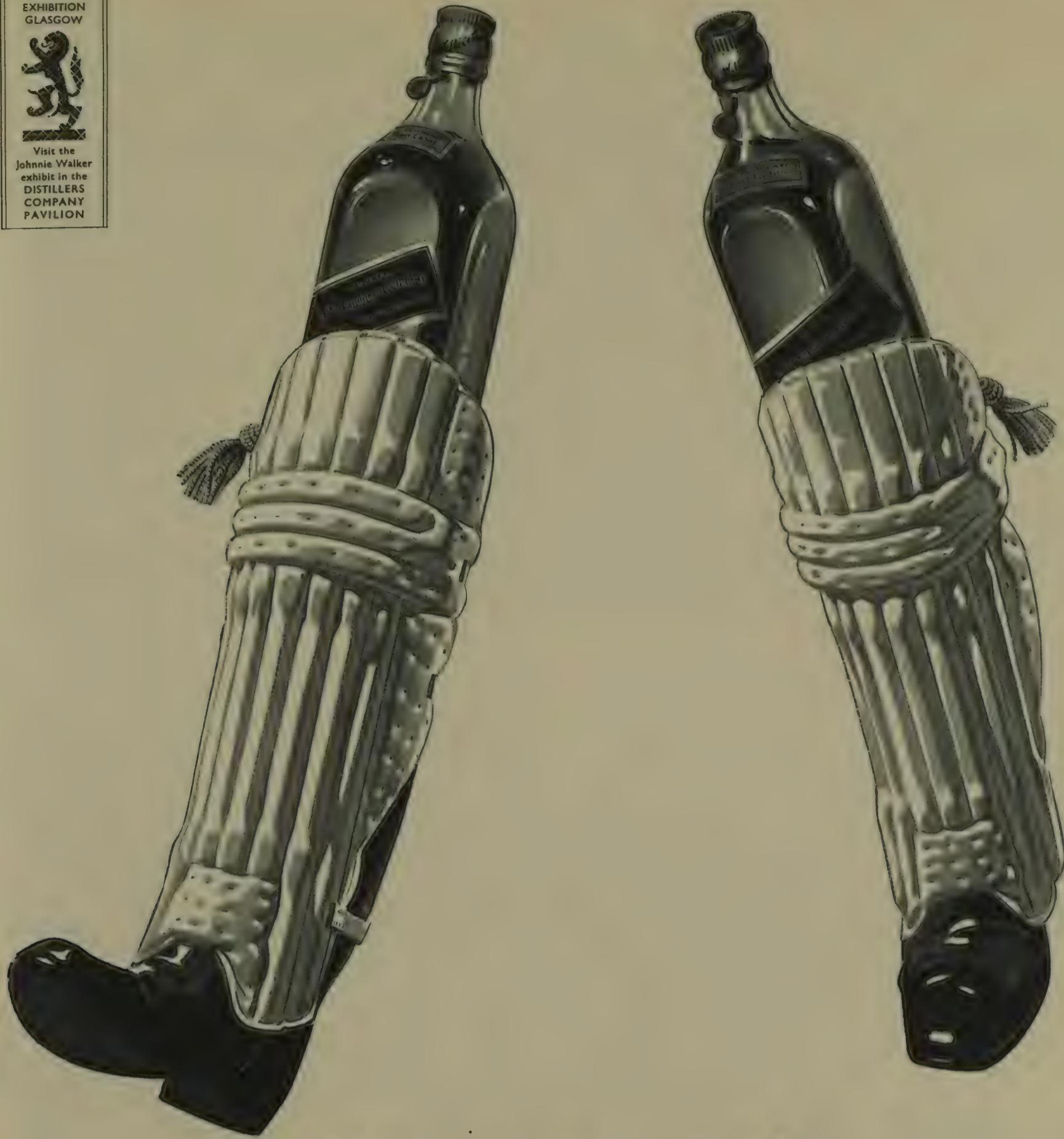


A GROUP OF CHARACTER MODELS OF GARRICK, REYNOLDS, DR. JOHNSON AND GOLDSMITH: AN INGENIOUS WORK BY ADELINE NEWMAN IN THE SUMMER EXHIBITION OF THE LEICESTER GALLERIES.

The figures in Adeline Newman's character models are of clay and coloured. The costumes are made of material. Another model exhibited shows Laurence Sterne. The summer exhibition at the Leicester Galleries consists of paintings, drawings, sculpture and prints by modern artists; with works by many well-known men including Augustus John, Sickert, Gauguin, Pissarro and Tissot.

The greatest and saddest story in the annals of Canterbury is retold with distinction, against its historical background, in "THOMAS BECKET." By Robert Speaight. Illustrated (Longmans; 6s.). This is an unusual instance of an actor turned biographer to give a fresh interpretation of a character that he has played, for it will be recalled that Mr. Speaight impersonated the doomed Archbishop in T. S. Eliot's famous play, "Murder in the Cathedral." Thus, at least, he has "gone one better" than Irving, who created the name-part in Tennyson's "Becket," in 1893, but omitted the literary sequel.

C. E. B.



118 not out!

Not a bad innings! And remember, throughout these many years, ever since 1820, Johnnie Walker has been not merely holding his own, but "going strong."

There's a particularly refreshing quality about a long, cool drink of Johnnie Walker, with the ice tinkling against the glass. Its good clean taste is something you really look forward to on hot summer days. This special quality is evidence of the purity and age of the whiskies from which Johnnie Walker is blended. *Always ask for Johnnie Walker by name.*



Johnnie Walker walks away with it!

AT HOME AND ABROAD: NEWS ITEMS OF TOPICAL INTEREST.

THE YACHT THAT ACHIEVED A RECORD WITH SIX WINS IN COWES REGATTA WEEK: MR. V. W. MACANDREW'S "TRIVIA" (LEFT) WITH "EVAINE" AND "LITTLE ASTRA" DURING A RACE.

Beken and Son, Cowes.

The outstanding feature of Cowes Week this year was the unbroken success of Mr. V. W. MacAndrew's yacht, "Trivia," in the 12-metre class. In the concluding event, the Royal Southern Yacht Club's regatta, on August 6, she gained her sixth winning flag of the week, thus achieving a remarkable record. In the process of winning the six races she gained several prizes — the King's Cup, two Royal Yacht Squadron Cups, and the Bartlett International Trophy for the yacht securing the greatest number of points during the week's racing. The "Trivia" is a boat of Nicholson design, built last year at Gosport. By the end of the season she had scored twelve firsts in forty starts. Our photograph shows her with Mr. C. R. Fairey's "Evaine" and Mr. H. F. Paul's "Little Astra."



COMMEMORATING THE SWEDISH QUEEN VICTORIA: A MONUMENT RECENTLY UNVEILED ON OELAND ISLAND—(IN BACKGROUND) RUINS OF BORGHOLM CASTLE. (Wide World.) King Gustav of Sweden, who recently celebrated his eightieth birthday on June 16 last, married in 1881 Princess Victoria of Baden. She was born at Karlsruhe in 1862 and died at Rome in 1930. Our photograph shows the first monument erected to her memory. It is on Oeland Island, in Southern Sweden, and is near Solliden Castle, her favourite summer residence.



FIRE IN THE HAMBURG-AMERIKA LINER "RELIANCE," WHICH CAUSED ONE DEATH AND MUCH DAMAGE: THE BURNING SHIP IN DOCK AT HAMBURG. (Associated Press.) Fire broke out on August 7 in the 19,618-ton Hamburg-Amerika liner "Reliance" as she lay in dock at Hamburg, preparing for a cruise in Scandinavia. One man lost his life, and extensive damage was done amidships. The fire is said to have started in a paper store on the third deck. Eight fire brigades were summoned and took five hours to obtain control of the flames.



THE DUKE AND DUCHESS OF GLOUCESTER ENJOY A THRILL IN THE AMUSEMENTS PARK AT THE EMPIRE EXHIBITION: RIDING IN A "BUMPER CAR." (G.P.U.)

The Duke and Duchess of Gloucester have more than once visited the Empire Exhibition in Bellahouston Park at Glasgow. On August 8, the occasion illustrated, it is reported, they made a sudden change of plan, and, about a quarter of an hour before they were due to leave for the station, decided to remain a little longer and spend some time in the Amusements Park. Here they are seen starting on a ride in a bumping speedway car.



A GREAT ATTRACTION IN THE CHILDREN'S ZOO AT REGENT'S PARK: THREE TIGER CUBS WITH THEIR DOG FOSTER-MOTHER AND A GIRL HOSTESS. (G.P.U.)

Three tiger cubs, which are grandchildren of "Ranee," the tigress at Whipsnade, recently made their bow to the public in the Children's Zoo in the Zoological Gardens at Regent's Park. The tiger cubs have been reared in the Zoo's sanatorium by a dog foster-mother, named "Lady," with whom they are seen in the above photograph. They are devoted to her, and naturally they have attracted great interest among visitors to the Zoo, especially children.

This England . . .



Chittlehampton, Devon.

SPEED and the means to speed are bringing more solitude than heretofore. As inventions multiply so do men work less and less in company and more alone, each concentrating upon his machine in factory and farm, or upon his office task. For now that we have more speed we have less time—and so must concentrate in mental solitude. And since too much of anything is not to our good, it is become the custom to take a breather in this race against the clock, and refresh mind and body with our fellow-men. One such refresher is beyond all praise—a long, cool Worthington, as fortifying to-day as when it was brewed for those whose speed lay in their muscles or the grey mare's pace.



Fashions Transplanted.

Fashion in the widest acceptance of the word is some mysterious power that has never yet been satisfactorily defined. Dress is influenced far more than is realised by passing events; sports, travel, and the attention paid to physical fitness have all had their effects. Nowadays the great designers transplant foreign ideas into their creations, interpreting them to suit the needs of their clientèle. Marshall and Snelgrove, Oxford Street, were among the pioneers in this respect, and everyone must admit that their achievements have met with great success. The illustrations on this page show three distinct phases of what women will wear during the ensuing months.

The Children's Hour.

The children's hour is regarded by the "young marrieds" as the happiest time of the day. They realise that the little people like to see them wearing "pretty things"; therefore, Marshall and Snelgrove are specialising in simple, nevertheless attractive, frocks, often in gay colours, from £5 19s. 6d. Frankly, it must be confessed that the model portrayed in the picture below is rather more expensive; in fact, 12½ guineas. It is of wool, showing a dull matt surface, the stripes being lightened with metal thread. The tiny tots were also dressed by this firm. Entirely handmade is the printed crêpe-de-Chine frock of the child on the chair. It is prettily smocked and is available in many sizes. Turquoise-blue taffeta, veiled by two layers of net, makes the child's dress on the right, its charm being increased by frills and a floral belt.

Of Interest to Women.



After Sundown.

It is after the sun has set that women wear their loveliest dresses; Marshall and Snelgrove are showing the trio of evening frocks portrayed. They have gone into residence in the Hostess and Tea-gown Department on the first floor, where they are accompanied by the dresses in the group below, and the mother's dress on the left.

The centre of the group is an mirable example of the vogue for simple lines in conjunction with lovely fabrics, in this instance, gold "rivetted" lamé—quite new—the scheme being completed with a softly falling cape. White satin makes the picture frock on the left. Its "bouffant" foundation is adjustable, hence it may be easily packed. It is 12½ guineas, and so is the dress of Grecian conception on the right.

After-Breakfast Visits.

Among the pleasures of staying in country homes are the after-breakfast visits to the gardens, kennels and stables, and the dresses worn must be in harmony with the surroundings. Marshall and Snelgrove are sponsoring those on the right; of course, they may appropriately do duty in town as the season advances, accompanied by a fur or other wrap coat. It is for the rather older woman that the model on the extreme left has been chosen. It is of a deep-blue wool fabric enriched with hand-embroidery and relieved with a pale-pink vest; the price is 12½ guineas. The dress in the centre is 6½ guineas, of a new blue fabric relieved with red. The last of the trio introduces a modern larch-leaf-green shade, with insertions of geranium suède to match the belt. A brochure will be sent on application.





*And now we start
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FOR THE MOTORIST IN PARTICULAR AND THE TOURIST IN GENERAL.

A FINE CAR, AND A GARAGE TROUBLE. BATHING RESORTS OF FAIR BELGIUM.

ONE often hears owners of high-class cars talking about "doing a bit of the way at a hundred" going north to Scotland from southern towns, but actually such performances are very rare and frequently the speedometer is faster than the car. Yet to-day there are British cars which can travel as carriages at 100 m.p.h. In fact, I was driven round the Brooklands track recently in a Lagonda twelve-cylinder 4½-litre saloon, and, by the watch, covered the mile at 101·12 m.p.h., and went round the whole circuit at an average speed of 98 m.p.h. Now, Brooklands always makes a car slower than on the open road, so that I believed my friend the owner when he stated that on the straight, flat Cambridge road he had covered a distance of two miles at 109 m.p.h.

This twelve-cylinder V Lagonda engine, with its saloon-de-ville coachwork, is remarkable for the smoothness of its running. The car feels as if drawn along the highway by a silken cord, so noiseless is its action. Moreover, this is a carriage, not a sports car with a cramped body, although its performance beats most sports cars. To drive this Lagonda is very simple. Its four-speed gear-box is well synchronised, the steering is light and accurate, and the car runs so silently in the indirect gears that passengers never know what ratio is taking them along. With such an engine hills do not exist, and its acceleration has to be experienced to realise how quickly this car attains a speed for cruising which would be the maximum pace of most automobiles. Rated at 42 h.p. (41·85 h.p.), its fuel consumption is moderate considering the weight carried and the speed at which its owners usually "amble." Generally, about 12½ miles per gallon is its ordinary consumption. Mr. W. O. Bentley deserves very



THE FIFTEENTH CENTURY AND THE TWENTIETH: AN M.G. TWO-LITRE AT DOUNE CASTLE.

Doune Castle, built early in the fifteenth century, is now a ruin, thanks to vandalism by Hawley's Dragoons in 1746. Scott's "Waverley" describes it. The high-performance luxury car shown boasts outstanding road-holding and brakes. The engine is the six-cylinder type and rubber-mounted. The gear-box is four-speed synchromesh.



A FAMOUS BATHING RESORT IN BELGIUM: BLANKENBERGHE—ITS FINE PROMENADE, PIER, AND ATTRACTIVE BEACH.

many congratulations in producing such a splendid carriage. It is magnificent value for the £1,625 which it costs to buy.

A number of private owners complain that their cars leave oil drippings in their garages, and ask whether this can be avoided. The trouble in tracing oil leaks is that frequently they occur only when the engine is hot and the oil hot and thin. Further, they may only take place when the engine is inclined, as when ascending or descending hills. The best time to look for oil leaks, therefore, is after the car comes in from a run. The back and the front of the car should be jacked up alternately during this examination. Leakage may be due to defective gaskets, which should be replaced, or to wear of running-joints. The latter should be remedied by adjustment or repair. Cracks may occur in crankcases, and these are often difficult to locate, as they may be very small and may only open up when the engine is hot. To detect such cracks, the crankcase should first be well cleaned. If a close examination reveals no crack, but one is still suspected, paint the surface with a thin mixture of petrol and red lead. On this drying, wipe the surface clean. If a crack exists, the red lead which has been carried into the crack will not be wiped off, but will show up as a red streak. Cracks in iron or steel crankcases can be repaired by an iron cement, but those mendings are not always entirely satisfactory, and it is advisable, wherever possible, to repair by welding.



AT WESTENDE, A CHARMING BATHING RESORT IN BELGIUM: THE BATHING-POOL KNOWN AS "LAC AUX DAMES."



A "GOOD PULL-UP" IN TYROL: A HUMBER "SNIPE" IN THE COURTYARD OF AN HOTEL IN LOFER.

AT this season of the year bathing is at its height and few summer-time resorts lack facilities for this most popular form of recreation. Belgium is especially fortunate in possessing along its North Sea coast a number of resorts with really wonderful bathing beaches of gently-sloping sand, which is level and hard at low tide, affording a vast expanse of surface on which all the popular beach games—tennis, hockey, cricket, and so on—can be played; whilst amusement attractions are many and varied, and thoroughly well organised. Queen of all the Belgian bathing resorts, Ostend has also been termed the "Queen of European watering-places"; and certain it is that no other seaside resort in Europe has greater all-round attractions. It has splendid stretches of fine, soft sands, where the bathing is exceptionally safe, flanked with a magnificent promenade, on which stand many of its palatial hotels and cafés, and where there are numerous facilities for those who wish to sun themselves or view the animated scenes on the beach. There are lawn-tennis courts and a polo ground; and at the Wellington racecourse there are frequent race meetings, the most important of which is on the last Sunday in August, when the Grand International is run. On the amusement side the greatest attraction in Ostend is its magnificent Casino-Kursaal, which occupies the finest position on the Digue. In the Salle des Jeux are tables for baccarat, chemin-de-fer, and other games of chance. The Rotunda, with accommodation for 7,000 spectators, is one of the largest concert-halls in the world. Under the management of the Casino-Kursaal authorities there is a theatre where grand opera, light opera and comedies are produced throughout the season, and there are many cinemas.

Ostend is also a spa, with a thermal alkaline spring on the sea-front, where there is a thermal palace with a swimming-pool, Turkish baths, and every variety of hydropathic treatment; also a Trinkhall, and in the Léopold Park is another spring, with a Trinkhall and bathing establishment. A mile or two west of Ostend, and now incorporated with it, is Mariakerke, a pleasant little spot with good sands, and a mile or two farther on in the same direction is Middelkerke, which has a Kursaal, free bathing and a good tennis club; and Westende, adjoining, has an up-to-date golf club, with a fine club-house and an excellent 18-hole course, which, with tennis and attractive beaches, maintains its reputation as a very modern and smart resort. Other popular places are Nieuport-Bains, Oostduinkerke and Coxyde.

East of Ostend, half-way between it and Blankenberge, is Coq-sur-Mer, a charming garden resort by the sea, with first-class golf, tennis and bathing; and two miles farther on is Wenduine, with one of Belgium's best beaches. Blankenberge vies with Wenduine in this respect, and, with its Kursaal, pier and fine facilities for sport and pleasure, ranks as one of the most important resorts on the Belgian coast. Heyst, with Duinbergen, runs it close, having similar up-to-date attractions and fine hotels; and Knocke-Le Zoute, with bathing, golf and tennis of the best and a superb Casino, is definitely one of Belgium's best.

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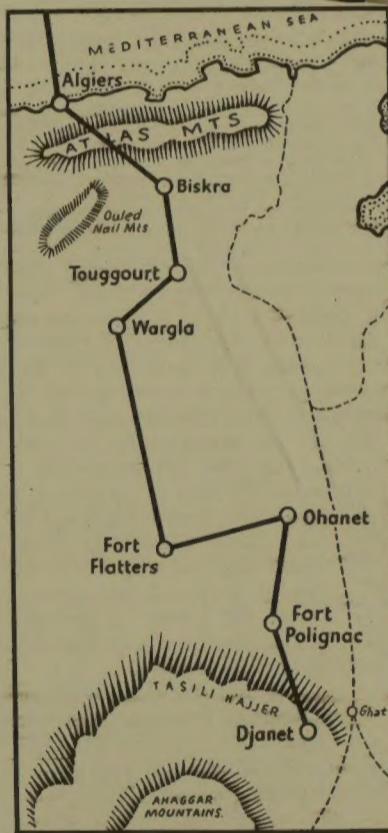
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"You may be interested to know that I used the appropriate grade of your new Lighter Patent Castrol in the course of a particularly arduous journey between the Libyan and Sahara Deserts.

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The original of this unsolicited appreciation to C. C. Wakefield & Co. Ltd., may be inspected at Wakefield House, Cheapside, London, E.C.2.



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WAGNER

SINCE the Proms have just begun again, this would seem an appropriate occasion to consider them, and popular concerts in general. As regards the Proms themselves, there is not much that need be said. In their present form they are, for all practical purposes, the creation of Sir Henry Wood. There were promenade concerts before him, of definitely lighter calibre, but it is he who is responsible for the evolution of the present scheme, with whole evenings devoted to Wagner and Beethoven, with all the standard composers liberally represented, with a plentiful sprinkling of foreign and indigenous novelties, of works, familiar or unfamiliar, by British composers, and so on.

No praise could be too high for the particular conception of a popular concert enshrined in the Proms. To the best of my belief, nothing quite like them can be found anywhere else; they provide a unique opportunity for the music-lover of small means to become acquainted with the standard items of the current musical repertory adequately, if not brilliantly, performed; they fill a gap in the musical year which would otherwise be practically abandoned to whatever music military bands on piers or in public gardens might choose to give us; they are, above all, something of a national institution. So much for them.

Plenty of people may be found to turn up their superior noses at popular concerts of every description. I think they are quite wrong. The popular



A FAMOUS ITALIAN COMPOSER EXCHANGES EVENING DRESS FOR FASCIST UNIFORM UNDER NEW REGULATIONS: SIGNOR MASCAGNI CONDUCTING AN OPERA OF HIS OWN.

In accordance with instructions issued by the Fascist Party, orchestra conductors at outdoor concerts and operatic performances in Italy recently abandoned evening dress and now appear in Fascist summer uniform. Signor Pietro Mascagni, the celebrated composer and maestro, author of "Cavalleria Rusticana," is here seen conducting his own opera, "Isambeau," in Rome.

Photograph by Associated Press.

concert can, or should, give something different from what is expected of the ordinary symphony concert of the first class. At such a symphony concert there should be postulated a large orchestra of the first class impeccably directed and rehearsed; first-class soloists; the introduction of important novelties under the best possible conditions, and so on. All these things inevitably imply large expenses, which must be met either by a generous subsidy, by high prices of admission, or by a combination of both. In my view such conditions are indispensable and wholly justifiable. Anybody who cavilled, for instance, at paying 25s. to hear Toscanini conduct the Verdi Requiem the other day is not worth a moment's consideration.

THE CHARM OF MUSIC.

PROMS AND OTHER POPULAR CONCERTS.

By FRANCIS TOYE.

For serious students, for *dilettanti* of taste and experience, concerts of this order fulfil a function as necessary as it is laudable.

Owing to their very nature, however, they remain comparatively few. The leisure necessary to prepare them, the monetary deficit almost invariably attendant on them, and, most important of all, the necessarily restricted number of people willing and able to pay to hear them, must limit their numbers to some dozen or two during the entire season. That is where the popular concert comes in.

The popular concert should be a more casual affair altogether, where people assemble to hear music in general rather than to hear music in particular. That is to say, it should cater for the ordinary

the less exacting symphonies and some other standard work of a similar nature.

When I was a young man in Paris, there were some delightful concerts of just the kind I have in mind called the Concerts Rouge and the Concerts Touche. We used to pay a franc or two, which secured not only admission, but a glass of beer, a cup of coffee, or a few *cerises à l'eau de vie*. The orchestra was quite small—certainly not more than twenty—but the players were good, and the programmes were varied and interesting. Sometimes there was chamber music; and occasionally a feature was made of the works of some composer or other, usually with a slightly augmented orchestra. The beer-garden in Germany performed much the same function, except that one had too often to be content with a military band.

It has always seemed to me odd that nothing of the kind has been attempted in London, though I suppose it is too much to hope that concerts on the French or German lines should ever materialise here. Our pundits seem invariably to proceed on the assumption that if a man can drink beer in comfort he will sooner or later get drunk, and that a man and woman sitting together at a small table provide a direct invitation to disorderly behaviour.

Nevertheless, something of the kind might be tried, and it would be most desirable from the musical point of view. It would probably be desirable in theory as catering for a genuine and legitimate need; it is certainly desirable in practice as a method of competing with the attraction of the radio. Nowadays, people have grown accustomed to listen to their music in the maximum of comfort, sprawling in an easy chair or lying on a sofa in their own homes. More than any other single factor, I suppose, this comfort has encouraged radio-listening. But nine musicians out of ten, while admitting the inestimable advantages of the wireless, continue to insist on the desirability of what, for want of a better term, may be

called music in the flesh. Popular concerts with well-designed programmes, in attractive, comfortable surroundings, would be the best possible means to counter the excessive lure of mechanical music.



A NOVELTY IN BALLET, WITH RHYTHMS FROM PERCUSSION INSTRUMENTS, INSTEAD OF MUSIC: "ICARE," AT DRURY LANE—THE MOMENT AT WHICH ICARUS (SERGE LIFAR) BEGINS TO FLY.

In "Icare," given for the first time by the Ballet Russes de Monte Carlo at Drury Lane on July 28, and included in the programme for August 5, M. Serge Lifar has dispensed with music, using instead rhythms of his own invention produced by a battery of percussion instruments. The story is based, of course, on the Greek legend of Icarus, who, while flying from Crete with wings devised by his father, Daedalus, fell into the sea through approaching too near the sun, whereby the wax that fastened the wings was melted. M. Lifar employs no mechanical methods of levitation, but after the loss of his wings makes a spectacular descent by means of a chute. (Photograph by Merlyn Severn.)

man or woman who "wants to go and hear some music," rather than for the trained listener who wishes to hear a specified work, to compare the interpretations of two different artists, and so on. Since prices must necessarily remain low, there can be no question of great *virtuosi*, and, in view of the high costs of rehearsal, it cannot be expected that many works will receive performances of the first class.

The supreme advantage of the popular concert is that it enables a great many people to hear a great deal of music adequately performed, and thus puts them in a position to decide for themselves which of this music is to their taste and should be pursued further in the higher flights of symphony concerts or private recitals.

We music critics are always in danger of forgetting that comparatively little music is stale to the public at large. We, who go to concert after concert, and hear this or that symphony repeated over and over again during the season, are in a totally different position from the ordinary listener, who can afford to patronise a limited number of concerts and has probably heard the same symphony once or, at the most, twice. We forget, moreover, that there is always a considerable number of young persons coming into music to whom everything is comparatively fresh. Incredible though it may appear, it is still possible for somebody to hear Beethoven's Fifth Symphony for the first time. Perhaps the main function of popular concerts is to keep continuously in the repertory works that have become hackneyed to the more sophisticated patrons of the symphony concert.

Their next function is to make music easy and attractive, indispensable factors in this respect being regularity and cheapness. In both these matters the Proms could scarcely be improved upon, but I have always felt that there is room for popular concerts on what may be termed a rather lower plane. Nowadays little specifically "popular" music at all finds its way into the Prom programmes. This is usually hailed by musicians as a great advance, but I cannot help feeling that there might be a wide demand for concerts where the best waltzes, the best marches, and the best light overtures, say, might be found cheek by jowl in the same programme with one of



ABOUT TO CELEBRATE HIS JUBILEE: SIR HENRY WOOD, THE FAMOUS CONDUCTOR OF THE PROMENADE CONCERTS, IN A CHARACTERISTIC ATTITUDE.

To celebrate Sir Henry Wood's fiftieth anniversary as a conductor, a special concert will be given at the Albert Hall on October 5, the proceeds to be devoted to endowing beds in London hospitals for the benefit of orchestral musicians. For forty-three years Sir Henry has conducted the Promenade Concerts, without once being absent since their inception. The 44th season, in which he is conducting the B.B.C. Symphony Orchestra, led by Paul Beard, began at Queen's Hall on August 6, and will continue till October 1. (Photograph by Baron.)

CONTINENTAL HOTELS

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Seemmering—(3000 ft. a.s.l.) 1½ hours from Vienna. Südbahn Hotel—The Golfer's Home—open-air swimming pool.

CZECHOSLOVAKIA

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Franzensbad—Hotel Imperial, exclusive, world known, close to the springs and baths, own park. Season April 15th to October 15th. Prospectus.

Franzensbad—Hotel Königsvilla—The leading Hotel.

FRANCE

Paris—Hotel Opal—For Business or Pleasure. 16, rue Tronchet. Definitely central. (Madeleine Church). Up-to-date. Rms. from 6/- Eng. spoken

Cap-Martin—Cap-Martin Hotel—Free bus service, with Monte-Carlo & Menton. Tennis. Swimming Inclusive from Frs 110, with bath from Frs. 135.

Le Touquet—Hotel des Anglais—In forest adjoining Casino. Every possible comfort. Large park. Own bus to Golf and Sea. Moderate.

Le Touquet—(P. de C.)—Golf Hotel—Facing Links. New Lounge and American Bar. Special privilege of daily green free.

Le Touquet—Hotel Regina—Facing Sea. Opp. Swimming-pool. First-class residential hotel. Attractive inclusive rates.

Monte Carlo—Hotel Terminus Palace—1st class Sea-front. Facing Casino gardens. Weekly terms incl. tips & tax from £3.10.0. With private bath £5.

GERMANY

Baden-Baden—Hotel Frankfurter Hof—Wholly renovated. Facing Kurpark; a home from home. Manager's wife English. Prices moderate.

Baden-Baden (Black Forest)—Brenner's Park-hotel—Family Hotel de Luxe.

Baden-Baden—Holland Hotel—150 beds; large park. Close Casino. Pension terms: R.M. 11 upwards. Personal management H. A. Rössler.

Bad Kissinger—Hotel Reichshof—Distinguished family Hotel. Garage. Opposite Park.

GERMANY—(Continued)

Bad Kissinger—Stadt—Kurhaus hotel—World-renowned house. Mineral baths in hotel. Garages.

Bad Nauheim—Hilbert's Park Hotel—First-class Family Hotel. Unique location in quietest position of the Kur-Park opposite. Baths and Springs.

Cologne—Schweizerhof—Victoriast. 11. 100 beds. All mod. comf. Garage, A.A. Hotel, quiet sit. Home from home. Incl. terms from R.M. 7.00.

Dresden—Hotel Bellevue—The leading Hotel. Unique position on river. Garden-Park, Terraces. Reduced rates. Gar. Man. Dir. R. Bretschneider.

Dusseldorf—Breidenbacher Hof—Leading Hotel. World renwd. Fav. home of int. soc. Fam. Grill Am. Bar—Orc. Gar. 150 R. fr. 6.—75 Pr. baths fr. 9.

Garmisch-Partenkirchen—Park Hotel "Alpenhof." Lead'g hotel in Bavarian Alps. Cen. sit. Every com. Prospectuses through proprietor: Hanns Kilian.

Garmisch—Bavarian Alps—Sonnenbichl—Golf Hotel. Incomparably beautiful situation. 1st-class hotel. Every comfort at Moderate Terms.

Leipzig—Hotel Astoria—The latest and most perfect Hotel bldg. Select home of intern. Society & Arist'cy. Mangd. by M. Hartung, Council of Com.

Mannheim—Palace Hotel Mannheimer Hof—The leading house at moderate prices. 240 beds, 200 bathrooms. Prop.: Fritz Gabler.

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Munich—The new Hotel Excelsior—Near the Hauptbahnhof. First class, modern and quietly placed. Rooms from R.M. 3.50 onwards.

Munich—Park Hotel—Well-known family house. All rooms with hot & cold running water. Most reasonable rates.

Wiesbaden—Hotel Schwarzer Bock—1st-class family hotel, 300 beds. Medicinal Bath in hotel. Golf. Tennis. Garage. Pension from Marks 9.

Wiesbaden—Hotel Nassauer Hof—World rnwd. Finest pos. opposite Park and Opera. Wiesbaden Springs. Patd. by best Brit. Soc. Pen. from 12 Mks.

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ITALY

Rome—Hotel Victoria—First-class. Central and quiet. Opposite Borghese Gardens. English-speaking staff.

SWITZERLAND

Bürgenstock—Lake of Lucerne—Palace Hotel—Holiday resort. Golf. Tennis. Bathing Beach.

Geneva—The Beau-Rivage—With its open-air Restaurant. Terrace on the Lake. Facing Mt. Blanc. All comfort. Rooms from Frs. 7.

Geneva—Hôtel de la Paix—On Lake facing Mont-Blanc. Close to pier and places of interest. Lovely rooms fr. S. Frs. 6. With full board S. Frs. 14.

Glion—(2200 ft. a.s.l.) Grand Hotel and Rigi Vaudois—Leading Hotel, low rates. View of Lake Geneva. Tennis. Garage. 15 Min. from Montreux.

Grindelwald—Bear Grand Hotel—The gay centre for holiday-makers. Tennis, swimming excursions, amusements. Terms from Sh. 14.

Gstaad—Bernerhof—Typical Swiss Hotel in Bernese Oberland. Style. Noted for food and comfort. Golf. Tennis. Swimming.

Guntent—Park Hotel (Lake Thun)—Full South on lake front. Large Park. Gar. 1st-class family Hotel. Bathing, Tennis, Golf. Pension from Frs. 12.50

Interlaken—Hotel Schweizerhof—Renowned for its fine sit., ex. cooking, and conf. Rms. fr. Frs. 6. Pen. rates from Frs. 14. Garage, tennis, swimming-pool.

Interlaken. Grd. Hotel Victoria-Jungfrau—finest situation on main promenade facing Jungfrau, absolutely first class. Pens. rate from Frs. 17.

Klosters—Grand Hotel Vereina—First class. Home of best English Society. All Summer Sports. Lake bathing. Pension terms from Frs. 15 onwards.

Lausanne—Hotel Meurice—On the Lake. 110 beds. The best First-class hotel entirely renovated. Inclusive terms 11. Garage. Garden.

Lenk (Bernese Oberland)—Sport Hotel Wildstrubel—Alpine Flora at its best, easy walks and mountain tours. Every comfort. Terms from Frs. 10.

Lucerne—Hotel Beau-Rivage—Facing lake, next door to Casino. First class. Excellent food. Pension from S. Frs. 14.

Lucerne—Carlton Hotel—1st. class. Finest situation on lake. Moderate terms. Private sun and lake baths free for guests. Park. Tennis. Garage

Lucerne—Grand National—Ideal location on lake. World known for comfort and personal attention.

Lucerne—The Palace—Leading hotel in unrivalled situation directly on lake-shore—quiet—yet central.

SWITZERLAND—(Continued)

Lugano (South Switzerland)—Adler Hotel—Near station in own grds. fac. lake, exceptl. view. Rms. Frs. 4. Pen. fr. Frs. 11. Open the whole yr. Gar. boxes.

Lugano (South Switzerland)—Hotel St. Gotthard-Terminus—Fam. hot. with all mod. comf. Beaut. view. Excel. food, lrg. gdn. and ter. Gar. boxes.

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Montreux—Montreux Palace Hotel—Ideal for holidays at all seasons. All rooms facing lake. Mod. comf. Golf. Ten. Large Park. Garage. Beach.

Oberhofen (Lake Thun) Hotel Victoria—leading in position and quality. Every comfort. Park. Garage. Bathing. Tennis. Pension from Frs. 9.50

Pontresina—Sport Hotel Pontresina—150 rooms with bath and running-water. First-class throughout full pension from Frs. 15.

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St. Moritz—Badrutt's Palace Hotel—Host to the Elite. Season June 15th to end of September.

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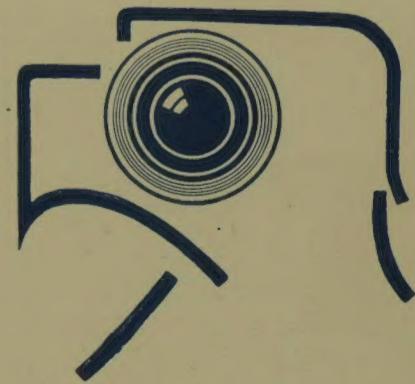
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